

ISSUE 52

The Monthly Magazine of Cult Television

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SUPERMAN
poster
inside!



The Star of
YOUNG INDIANA
JONES on filling
Harrison Ford's
shoes



STAR TREK

The ultimate guide to the
new episodes plus
Ferengi Rom interviewed



PLUS: Spielberg's DOCTOR WHO, STARMAN and Terry Nation's SURVIVORS

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Front Cover: Worf and Riker confront the Borg in the premiere episode of *Star Trek: The Next Generation's* seventh season



Marking the return of the Borg to Star Trek

Editorial

It's on... it's off... it's on again times two... I don't know about you, but I can't keep up with the various fates of Doctor Who. Just when the programme seemed to be consigned back to the archives, we now hear that no less than two companies are in discussion with the BBC — one to produce the tv series, the other to produce a movie. And both appear fairly confident that their plans will come to fruition...

If they do, then the Nineties version of Doctor Who needs to see good stories, well told, and it needs to have an enormous budget. There are hardcore fans who only want the show back if it's as it was in the Seventies — fuzzy C50 backdrops and all. And that's enough to have the modern television viewers turning off in their millions...

David Richardson



That's not Star Trek!

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Edwin You, Ian McCulloch and
Pete Chambers

Aliens Back

Alien Nation looks set to come back in the form of a two-hour TV movie. The story would seem to be a flashback, making most of the action on board the Slave space ship — based on the first *Alien Nation* novel *Day of Descent* perhaps? If the movie does well, then there may be more episodes...

TV News

A BBC rerun of *Blake's 7* is still planned with rumours indicating it could be as early as April, although BBC Video's decision to re-issue all the tapes at a budget price in July may imply that a Summer screening is more likely. *Babylon 5* has been provisionally scheduled to run in a weekend 6pm slot from 9 May, although there is a possibility of a delay by a few weeks.

The four-part *Doctor Who* repeat to follow *The Green Death* has been delayed until 6 March and at press time still had to be decided, but the series continues to be shown on UK Gold in story code order with *Underworld* (4 episodes from 24 February), *The Invasion of Time* (6 eps from 10 March), *The Pirate Planet* (4 eps from 16 March), *The Stones of Blood* (4 eps from 22 March) and *The Androids of Tara* (4 eps from 28 March). Sky One's mid-March mini-series *Intruders* concerns a psychiatrist who is drawn into a confrontation with an alien presence. Starring Richard Crenna as Dr Neil Chance and Marc Winstanley as Mary Wilkes, it counts Stephen Berkoff, Susan Blakely and TNG/DS9's Rosalind Chao among the supporting cast. Taking over from *X-Men* is a film spin-off *Bill and Ted's Excellent Adventures*, which stars Evan Richards as Bill, Christopher Kennedy as Ted with Rick Overton as Rufus their mentor in the 27th Century. And due to a Sky publicity glitch last month, *The Next Generation*

Amblin Along With Who...

Suddenly British newspapers were heralding the return of *Doctor Who* in the form of a film, and that it might star Michael Crawford in the lead role. Then a matter of days later the BBC was denying the film, but being more positive about the future of *Who*, BBC Enterprises confirmed that its talks with Amblin Television and Universal Television were "pretty down the line" and that Spielberg's *Doctor Who* would involve "till the elements from the British series". They emphasized that no scripts or casting decisions had been made, and that talks were "not complete but developed". Rumours reaching TV Zone point towards a British-based production, with filming around the world! It is heartening for *Doctor Who* fans that BBC Enterprises should be quite so positive about negotiations, so perhaps fans should take with a pinch of salt the idea that it would still take another year before negotiations were completed, making a new series appearing late 1995 at the earliest. Is it all a matter of Time? And will we be seeing a Time Warp, with Richard O'Brien also being connected with the role of the Doctor?



'Don't dream it, be it'
for Richard O'Brien?

Photo: G. Taylor

Survivors Update

Sad to say the hopes of a new series of *Survivors* set in South West Scotland and involving as many of the original cast as possible hit the dust when the powers that be, Messrs Yentob and Denton, decided that what little money the BBC had should be spent on making new projects and not resuscitating old ones — however successful.

I had been happily surprised when BBC Scotland took the project under its wing and put it forward to the gentlemen above. Dramatically very exciting and financially very inexpensive, it seemed a sound idea to build on the success and unfinished business of the earlier series with an open air action drama set in a stunningly beautiful part of Britain seldom seen on television.

I believed there was a captive audience of older viewers who would have been fascinated with the story and characters 15 years on and it would have been produced in such a way that another newer younger audience would soon have built up. On top of that the huge overseas sales for the first series showed that there would have been plenty of interest abroad.

Terry Nation had given the idea his blessing and said that he was prouder of *Survivors* than anything else he had written. With his track record that said a lot. In addition the horror of AIDS, especially in Africa, made the series all the more relevant to today. When we were making the first episodes stories of Green Monkey Disease had just surfaced.

In *Survivors*'s place we will sadly be given some undistinguished fare but unfortunately the programme was never one that was held in high esteem by the bosses at the BBC despite its viewing figures.

As Denis Lill recently pointed out, it was never promoted and marketed properly, never creditted for all its pioneering work and, strangest of all, never repeated. I hear that Series 2 and 3 may never make it to video either because sales are not too good for Series 1 but with the abject lack of promotion and advertising shown since the series first began it is hardly surprising. Perhaps the answer is to go it alone. Suggestions on a postcard please, but cheques in an envelope.

Ken McCulloch



A setback for Jenny (Lucy Fleming), Abby (Carolyn Seymour) and Greg (Ken McCulloch)

Photo: G. Taylor

Video Update - The Story So Far

(Please note: The list is subject to change)

March

- 1 Doctor Who: Colin Baker Years / Arc of Infinity Action Classics
 - 1) Champions/Danger Man/Reunited Saint/Man Surface
 - 2) R & Hopkins/Saint/Protectors/Baron
 - 3) Persuasion/Dept S/Gideon's Way/Father Brown
- ST:TNG Vol 77: Descent/II/Lessons
- STD:S9 Vol 11: Homecoming/The Circle
- 4th New Avengers 3: The Gladiators/Faces
- 5th Man In A Suitcase 5: The Girl Who Never Was/ Web With Four Spiders
- Space: 1999 Vol 17: A Matter of Balance/Beta Cloud
- Thunderbirds 2086 2/3/5 episodes per tape

April

- 1 Tripods 1
- ST:TNG Vol 78: Interface/Game
- STD:S9 Vol 12: The Siege/Invasive Procedures
- 5th New Avengers Vol 4: K is for Kill (Parts 1 and 2)
- 6th Avengers 10-12 (2 Linda Thorson/1 Diana Rigg - tape)
- 7th Tripods 1/2 (unconfirmed)
- 8th Tintin Vol 1
- The Champions 11: The Survivors/The Bodyguards
- Strange Report Vol 1: Report 4407 / Report 4821
- Vol 2: Report 3996 / Report 5055
- Fireball XL5 / Supercar 1/2 4 episodes per tape
- R & Hopkins 8: Smoke Behind Well/All Work No Play

May

- 1 Dr Who: Inferno (doublepack)/Ghost Light
- ST:TNG Vol 79: Gambit/AlPharions
- STD:S9 Vol 13: Cardassians/Milosis
- Space: 1999 Vol 18: Lambda Factor / Seans Spectre
- The Champions 12: The Mission/The Gunrunners
- Man In A Suitcase 6: Variations On A Million Bucks 1&2
- 7th Tripods Vol 2
- Space Vets Vol 1
- Moonbase 3 Vol 1
- Space: 1999 Vol 19: Dorzao/Devil's Planer
- R & Hopkins 9: Sentimental Journey
- Somebody Walked Over My Grave
- R & Hopkins 10: Man from Nowhere/Just for the Record

June

- 4th Doctor Who: The Visitation/Black Orchid (one tape £16.99)
- Destiny of the Daleks
- Red Dwarf V: Hollywood
- Red Dwarf V: Quarantine
- Blake's 7 All tapes re-issued at budget price
- Zon: Gang Vol 1: Revenge Postdated/Mindless Murder
- Zon: Gang Vol 2: African Medusa/The Lion Hunt
- Gideon's Way Vol 3
- Strange Report Vol 3 Report 2493 / Report 7931

August

- 1st Tripods Vol 3
- 18th Moonbase 3 Vol 2
- 19th The Champions Vol 13: Happening/Desert Journey
- Jason King / Dept S
- Vol 3: Page Before Dying/Who Plays Dummy?
- Space: 1999 Vol 20: Immunity Syndrome/Dorsions
- Randall & Hopkirk Vol 11 2 episodes

September

- 3rd Tripods Vol 4
- The Champions Vol 14: Nutcracker/Final Countdown
- Strange Report Vol 4 Report 3424 / Report 4977

To Be Scheduled:

- Doctor Who: Green Death (doublepack),
Revelation of the Daleks

Single tapes are normally priced at £10.99 (BBC £11.99 from April) with doublepacks £16.99. Both Doctor Who's The Green Death and Revelation of the Daleks have been moved out of the schedule. Replacements come in the form of The Colin Baker Years and Ghost Light, while The Visitation and Black Orchid will be issued as a single tape to complement Destiny of the Daleks in July. Also, some more Stephen and Sons are due, plus The Very best of Hancock.

Book Update - The Story So Far

(Please note: The list is subject to change)

March

- 7th ST:TNG: Semik (AC Crispin - h/b/2cd/audio) £9.99 £7.99
- ST:TNG: 29: Sons of Commission (Susan Wright) £9.99
- 17th The Best of ST:TNG: Graphic Novel (£9.99)
- Doctor Who: New Adv: Tragedy Day (Gareth Roberts)
- Takem Weng-Chang (reprint)/
- Decalog (Slammer/Walker)

Avengers Programme Guide (Cornel/Day/Topping)

April

- 4th ST: 19: Patriotic Transgression (Hawke) £13.99
- Star Trek Encyclopedia (Michael & Denise Okuda) £9.99
- DS9: Young Adult 2: Stowaways (Brad Stockland) £2.99
- 21st ST: Muord's Angels (J.A. Lawrence) £4.99
- Doctor Who: New Adventures: Legacy (Gary Russell)
- Paradise of Death (Barry Letts)

May

- 2nd ST:TNG 30: Doctor's Planet (Bill Thompson) £3.99
- STD:S9 6: Berserks (Lois Tilton) £4.50
- STD:S9: Fallen Heroes (D.A.B. Hugh, audio) £7.99
- Dr Who: New Adv: Theatre of War (Justin Richards)
- Limited edit themed reprint -Regenerations (mail order)
- June

June

- 6th ST 70: Lost Years #3: Traitor Winds (L.A. Graf) £3.99
- Starfleet Acad 4: Capture The Flag (John Vornholt) £2.99
- ST:TNG: Last Episode novelisation (M.J. Freedman) £3.99
- Doctor Who: New Adv: All Consuming Fire (A Lane)
- Or Who Prog. Guide (Jean Marc Lofficier) Revised
- 23rd ST Adventure 6: Trek to Macworld (Stephen Goldin) £4.50
- Back to the Bat Cave (Adam West) £5.99
- July

July

- 1st ST: Shadows on the Sun (Michael Jan Friedman) £4.99
- ST:TNG: O-Squared (Peter David) £3.99
- Doctor Who New Adv: Blood Harvest (Tennant Dicks)
- Missing Adv.: Goth Opera (Paul Cornell) 9" Doctor
- STD:S9: Graphic Novel (unconfirmed) £5.99

After publishing a Hitch Hiker's Guide to the Galaxy illustrated book in August with Karen-Jones as art director.

Doctor Who Update...

Just as *TV Zone* goes to press, the saga of exactly who will be making Who continues. It has come to light that, in addition to the discussions on a Doctor Who series to be produced by Amblin, Lasseter Pictures — the company which currently owns the rights to The Avengers archive — also own the rights to produce a Doctor Who movie. As such, this means that the series could return to TV and the cinema in the near future, made by two different companies. A reliable source claims that the project is currently in a 'go' condition, and pre-production work has already commenced. Hollywood actress Jane Seymour is rumoured to be linked with the film...

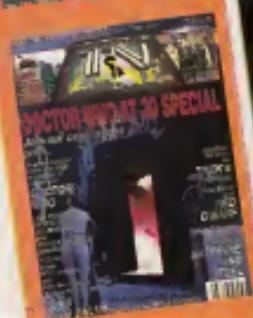
will now run until the end of season six with original Star Trek taking over on 16 March. Bravo continues to screen the Honor Blackman era of The Avengers with it now understood that all Blackman episodes exist with only one of non-transmittable standard due to damage. The line-up for March is (commencing Tuesday 14th): *Travis in Zebra*, *The Big Thinker*, *Intercrine*, *Immortal Clay*, *School of Trunks*, *The Golden Egg*, *School for Trunks*, *White Dwarf*, *Man in the Mirror*, *A Conspiracy of Silence*, *A Chorus of Frights*, *Six Hands Across The*

Table, Killerwhale, Concerto, Brief For Murder, The Nutshell, Golden Fleece, Death A La Carte, Man with Two Shadows, Gruesome Thor Was Rose, Understakers, Build A Better Mousetrap and November Five. The spy spoof *Get Smart* is shown three weekly on Bravo from 2 March.

Movie Spin-offs

New film productions based on TV shows continue to hit the headlines. *Thunderbirds* is the latest with a reported \$40 million live-action production in

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development with Kenny Hand (Dir. *Dark II, Cliffhanger*) rumoured to direct. Speculation over casting has already begun with Emma Thompson or Patsy Kensit suggested for Lady Penelope and Bob Hoskins for Parker. This production is being masterminded by the US branch of ITC and plans are underway to enable the film to be released by Christmas 1995. Also under consideration by ITC is a \$25 million full-length feature of *The Prisoner*, with possible candidates for the role of Number Six being Harrison Ford, Daniel Day-Lewis or Mel Gibson. Michael Birbunian, ITC's head of production, says: "We've got a generation of filmmakers who grew up watching television, and many of these series are what inspired them in the first place."

Paramount has a \$35 million version of *The Saint* on its slate, with Roger Moore as Simon Templar possibly handing over his halo to a younger man. Ridley Scott is believed to have shown interest in directing. And following its success with *The Fugitive*, Carolco is understood to be developing a feature film treatment of the States tv series *The Invaders*.

Police Backing

Gerry Anderson and Menton Films have set up joint venture company Space Productions to enable the long awaited on-off *Space Police* to be produced. US syndicator Grove Television and its financial backers will underwrite the \$30 million series, consisting of 24 one-hour programmes. Approximately \$2 million will be invested in a one-hour pilot episode and the marketing required to sell it. The BBC had previously agreed to co-finance the series until it discovered it had severe financial problems following an accounting error. The rights were then sold back to Menton and the company is now optimistic that it will find a UK commission. Chief executive Tom Gutteridge said, "We thought it was dead and buried but it has taken off beyond our expectations."

Forthcoming

Further to last issue' shooting on the new 13 part conflict through time series *The Wanderer* is now underway and continues until July with locations in Austria, Germany, Spain as well as the UK.

Star Treks Update

Please note: The list is subject to change. Paramount satellite uplink dates are given first.

The Next Generation - Season 7

(12 Feb) *Time Own Self*: Data is sent to the backward planet Barkon Four to retrieve radioactive material from a crashed probe. However, he loses his memory, becomes stranded and wanders into a village where he is believed to be a plague carrier. Guest cast: Talar (Renée Claire Edwards), Rothhaar, Gia (Kimberly Cullum), Skoran (Michael G. Hegerty). Teleplay by Ronald D. Moore, directed by Winrich Kolbe.

(19 Feb) *Meeks*: Alien artifacts materialize on the Enterprise, and the ship is transformed into the ancient alien society. Meanwhile, Data is possessed by several different personalities from the long-dead race. Written by Joe Manosky, directed by Robert Wiemer.

(26 Feb) *Eye of the Beholder*: The Enterprise crew are shocked by the suicide of Lieutenant Koen. At the site of his death Troi feels panic and fear. She then becomes romantically involved with Worf. Guest cast: Walter Pierce (Mark Robson), Lt Nara (Nancy Harewood), Lt Kwan (Tim Lousada), Calaway (Johanna McClay). Teleplay by René Echevarria, story by Brannon Braga, directed by Cliff Bolin.

Plots unknown for *Genesis* (19 Mar) and *Journey's End* (26 Mar).

Deep Space Nine - Season 2

(12 Feb) *Paradise*: Sisko and O'Brien are stranded on a planet where their equipment malfunctions. They are told by a colony of humans that no technology functions there. Guest cast: Cassandra (Julia Nickson), Joseph (Steve Vinovich), Vinod (Michael Buchman Silver), Stephen (Erick Weiss), Alexus (Gail Strickland). Directed by Corey Allen.

(19 Feb) *Shadowplay*: In the Gamma Quadrant, Dax and Odo detect an unusual particle field on an unexplored planet. When they land they are captured by the inhabitants, but discover that twenty-two people have mysteriously disappeared. Guest cast: Colyn (Kenneth Mars), Rungan (Keneth Tobey), Taya (Natalie Thornton), Vedek Bareil (Philip Anglim). Written by Robert Hewitt Wolfe, directed by Robert Scheerer.

(26 Feb) *Playing God*: Arjin, a Trill initiate, is studying under Dax to qualify for joining with a symbiont. Meanwhile, Dax discovers a tiny, developing universe which is in danger of destroying the station as it expands. Guest cast: Arjin (Geoffrey Blake), Klingon Host (Ron Taylor), Cardassian (Richard Poe). Directed by David Livingston.

Plots unknown for: *Profit and Loss* (19 Mar) and *Blood Oath* (26 Mar).

Above: Data is stranded in *Time Own Self*

Right: *Playing God* Trill initiate Arjin (Geoffrey Blake)

New US Series

A host new SF series have arrived, or are due to surface very soon in the US. The first of these, *TekWar*, based on William Shatner's novels, stars Greg Evigan as Jake Cardigan. The first movie aired on local stations around mid-January.

Coming on the PTEN network is *Island City*, which may be revisited *Haven*. Written and executive produced by Jonathan Glassner, *Island City* is set 100 years in the future where the advances made in the genetic engineering field have created a sort of 'fountain of youth' drug which nearly everyone takes and which eliminates almost all diseases. However, the drug has not been tested properly, and it has the unfortunate side effect of mutating 95% of its users into psychotic creatures known as "monsters" after 5 years! The pilot will air during the last week in February, and is directed by Jorge Montesi, produced by Chris Chulack, with executive producers Lee Rich and Bruce Sallan. NBC recently premiered *Viper* in early January, (episodes can be seen on Fridays at 8pm Eastern/Pacific, 7pm Central/Mountain). The pilot episode managed a Nielsen rating of 9.3, placing it in 65th overall for the week of 3-9 January. Produced and written by Danny Bilson and Paul De Meo (creators of *The Flash* and *The Human Target*), *Viper* is set in the near future and looks like a cross between *Knight Rider*, *Streethawk* and *Automan*.

A police department has been funding a Project: *Viper*, a high-powered sports car with hi-tech gadgetry. However, they have no suitable driver, but this is solved when a leader of a group of hi-jackers, all with their own hi-powered cars, crashes his car in an escape from a job. His memory is erased by the authorities and he is given a new identity and assigned as *Viper*'s new driver. Later on when the project is cancelled, the driver and designer steal the car and go after the rest of the sports car gang. *Viper* is armour-plated and is armed with a powerful grappling hook and EM pulse which can shut down operation systems of other cars. It can also morph into a different shape and colour!

On the PTEN network is season 2 of *These Thax* which started with the episode *Return of The Yakus* in late January. Finally, *RoboCop: The Series*, premieres in March with two-hour movie *RoboCop: The Future of Law Enforcement*. Written by *RoboCop* creators Ed Neumann and Michael Miner, *RoboCop* is played by Richard Eden, and will consist of 21 hour-long episodes and the 2-hour pilot movie.



OUT OF THE BOX

What's on around the UK

If you spot something we've missed, please write and tell us at the editorial address.

Daily (Monday - Friday)

17.00	The Beverly Hillbillies	Bravo
17.00/22.00	Star Trek: TNG (to 16 Mar)	Sky One
17.00/22.00	Star Trek (from 16 Mar)	Sky One
20.00	The Avengers	Bravo
22.45ish	Torchy, the Battery Boy	Bravo
23.30	The Twilight Zone	Bravo
23.45ish	Doctor Who	UK Gold

Mondays

01.20ish	War of the Worlds (1st season)	LWT
17.00	Batman	S4C
18.00	I Spy	Bravo
20.00	Intruders (14 Mar)	Sky One
21.00	Memoirs of Sherlock Holmes (from 7 Mar)	ITV
22.00	Northern Exposure	C4
23.00	Get Smart	Bravo

Tuesdays

02.00ish	Beyond Reality	Meridian
18.40	The Tomorrow People (to 8 Mar)	ITV
18.00	Batman	C4
18.00	The Invisible Man (1950s ITV series)	Bravo
18.30	Torchy, the Battery Boy	Bravo
21.00	Quantum Leap	BBC2

Wednesdays

17.10	Earthstars	BBC1
18.00	Star Trek (possibly replaced by <i>R&Hopkirk</i>)	BBC2
18.00	Mork and Mindy	C4
20.00	X-Files	Sky One
22.00	Get Smart	Bravo

Thursdays

18.00	The Crystal Maze	C4
19.00	Survivors (to 3 Mar)	UK Gold
21.30	Absolutely Fabulous (to 3 Mar)	BBC1

Fridays

19.00	Captain Scarlet	BBC2
19.25	The Man From UNCLE	BBC2
21.00	Red Dwarf II	BBC2
23.00	Get Smart	Bravo

Saturdays

11.00	Bill & Ted's Excellent Adventures	Sky One
11.30	The Mighty Morphin Power Rangers	Sky One
12.00	I Spy	Bravo
14.30	Bewitched	Sky One
15.30	The Invisible Man (1950s ITV series)	Bravo
16.00	Wonder Woman	Sky One
17.30	Lois & Clark: New Adv of Superman	BBC1
18.00	Survivors (from 11 Mar)	UK Gold
20.00	X-Files	Sky One
22.30	Moonlighting (to 12 Mar)	Sky One
23.30	Torchy, the Battery Boy	Bravo

Sundays

09.00	Monsters	Sky One
09.30	Incredible Games	BBC2
10.00	Doctor Who (Omnibus)	UK Gold
10.30	My Favourite Martian	TCC
10.45	Planet of the Apes	C4
11.00	Bill & Ted's Excellent Adventures	Sky One
11.30	The Mighty Morphin Power Rangers	Sky One
12.00	Doctor Who (4-part from 6 Mar)	BBC2
12.00	Survivors (occasionally)	UK Gold
12.25	The Fugitive	BBC2
14.00	Worzel Gummidge (from 13 Feb)	TCC
15.00	Lost in Space (from 27 Feb)	Sky One
20.00	Intruders (13 Mar)	Sky One
22.30	Torchy, the Battery Boy	Bravo

Times and programmes may change at the whim of schedules. With thanks to reader John Bond for local information.

Quackies... The BBC has purchased *Joe 90* as its next Gerry Anderson series for revival... A pilot for an animated version of *Worzel Gummidge* has recently been completed with Jon Pertwee revoicing the voice of the mischievous scarecrow... Pierre Boulle, author of *Monkey Island* on which the film and tv series *Planet of the Apes* are based, died on 31 January aged 81.

Comings and Goings

Fans of *The Young Indiana Jones Chronicles* will be pleased to know that George Lucas has recently started production on the first of four new *Young Indiana Jones* made-for-TV movies which will be released later on this year.

Fox have announced that the Science Fiction/drama *The X-Files*, currently airing on Sky One is to go into a second season of 22 episodes. Some people consider that this is a bit unusual and a rather early announcement as the Nielsen ratings haven't been strong for this series of late.

Rumours have been floating around that Steven Spielberg and Universal Television have signed a deal for a new 22-episode SF series for NBC in the fall of 1994, titled *Earth Two*. Recently screened on FOX was a TV movie/pilot to a possible series called *M.A.N.T.I.S.* which stands for Mechanically Augmented Neuro-Transmitter Interception System. The movie stars Carl Lumbly as a paraplegic scientist who develops a powerful costume which allows him to walk and fight the enemy, and is directed by Sam Raimi.

Finally, there are rumours floating around that ABC's new *Superman* tv series, *Lois and Clark* (aka *The New Adventures of Superman* in the UK), may not survive into a second season!

In contrast, *seaQuest DSV* is getting more and more support as the season progresses in the US. Although lying neck-and-neck in the Nielsen ratings with its nearest competitor, *Lois & Clark*, *seaQuest DSV* is doing better overall in all the important demographics. Though many people weren't happy with many of the earlier episodes, since Steven Spielberg has concentrated more on the series from approximately mid-season onwards many viewers have agreed that the episodes have improved greatly, and it looks as if there may well be a second season.

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P61 1EX

BEFORE MAX GRODENCHIK landed his role as Rimmer on *Star Trek: Deep Space Nine*, he was no stranger to the final frontier, having played a Ferengi twice before on *Star Trek: The Next Generation*.

"I am only allowed to play Ferengi!" Grodénchik explains lightheartedly. "My agent once tried to submit me for a different alien and they said: 'Max can't go for that — he's a Ferengi!' So I guess once a Ferengi, always a Ferengi!"

Discovering Ferengi

Grodénchik's brush with *Star Trek* type-casting began when he was originally asked to go in and read for the producers of *Next Generation*. "My agent said 'They want you to play a Ferengi'. I said 'What's that?' but she had no idea! I had a roommate at the time who was a Science Fiction fan and used to tape all sorts of Science Fiction programmes. I asked if he knew what a Ferengi was and he did! He described them to me in great detail and even did his impression of a Ferengi, which I thought was a huge exaggeration — he oversold everything. Then I called my brother, who is also a Sci-Fi fan, to ask him if what my roommate said was true.

"When I went in to read for the producers I said, 'I don't know what a Ferengi is but this is what my roommate and my brother say it is'. When I was done they said 'Tell those guys maybe we have jobs for them'. The next thing I knew I got the call and had to go for a fitting for the teeth and for the head."

Warm Welcome

Arriving on the set for the first time was a great pleasure for Grodénchik. "I was just visiting the set after a costume fitting and Patrick [Sewell] came over to me — somehow he already knew who I was — and he introduced himself, welcomed me to the show and said that if there was anything I needed or anything he could do I shouldn't hesitate to ask.

That's quite unusual for a series regular to come over to a guest star and do that. It may be his 'British hospitality' but it doesn't stop with just Patrick. One of the nice things about working on that show, and on *Deep Space Nine* is that it is a friendly set. The cast and crew get along very well and that made me feel even more comfortable."

DEEP SPACE



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DEEP SPACE BAR CHAT

Grodenchik obviously enjoyed the experience of working with Patrick Stewart. "It was his idea, to beg me on the nose in *Captain's Holiday* and for me to fall down. The script called for this big fight and for him to really thrash me but it looked too much. He didn't feel comfortable with it and I thought it looked like too much as well.

Role Models

"I was on a plane recently, reading one of my scripts for the show, and this couple next to me asked me if I worked on *Star Trek*. When I told them I did they confided in me that they were worried about their son because he was 21 years old and had a poster of Patrick Stewart on his wall. They wanted to know if I thought there was something wrong with that.

"I told them that I knew Patrick, having worked with him and having spoken to him socially. I could not think of a better role model for anybody of any age! They seemed comforted by that and then became excited, asking 'Would you mind speaking to our son if we call him from the plane?' I didn't mind at all and when I spoke to him I thought he was one of the nicest young men in the world! The next time I saw Patrick I told him the story and he loved it so much he asked my permission to tell it himself at conventions. He signed a photo for the son and I mailed it."

Deep Space Auditions

Following this, Grodenchik helped to steal an embryo during *The Perfect Mate*. He then auditioned for *Star Trek: Deep Space Nine*. "I actually read for Quark and I read terribly. They were calling in all of the actors that had played Ferengi in the past! Despite any terrible reading they eventually called me back towards the end of the audition process. That's when I met Armin Shimerman. We passed that it was just us reading for Quark because we were the only short people there!"

"I went in and read first, I thought I did even worse than the first time so I went out to the Gower gate [at Paramount studios] sat on the steps and sulked. Soon Armin came out and sat next to me. He said, 'You probably got it because I didn't read very well.' I said 'No, you probably got it because I didn't read very well.' We talked for a long time. He told me that he had been in the first ever Ferengi episode, *The Last Outpost* and we traded ideas about the Ferengi character."



Rom (Max Grodenchik, right) with Ferengi brother Quark (Armin Shimerman) in *Star Trek: Deep Space Nine*, *The Last Outpost*

THE BAR CHAT



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Grodenchik in *Captain's Holiday*

"He talked about how the Ferengi had been conceived as a ferocious enemy of the Federation but somehow had become comical; how he likes his Ferengi to lean more toward the ferocious side, how he would try to do that with Quark, if he got the role. As we were finishing, I walked him to his car. I said to him that there was the role of Nog (Quark's nephew) and there was a role for Nog's father, who is Quark's brother. I said that I would be happy if I just got that one. So when Armin got Quark he said to the producers, 'Get Max for the brother role.'"

Rivals Martus (Chris Sarandon) and Rom (Max Grodenchik) investigate a gambling device

What began as a small role in the pilot episode, swiftly turned into more. "I was at the bar in the pilot episode. He first came in as Rom in *A Man Alone*, when Keiko wanted to start a school and she asked for Nog to attend.

"I see Rom getting into the fabric of the show more. I see him mingling with more of the other characters now and I definitely see him growing."

The Ferengi Family

Perhaps one of the reasons that the cast seem to have gelled so well on the screen, particularly the Ferengi family, is that they get on well together behind the scenes. "Although I don't work with Aaron Eisenberg all that much, we get along very well. We all get along very well. Armin is much more experienced at doing television and eastern work than either Aaron or me. We are both relatively new at it and we want it to be good but we are not sure. I really feel as if Armin is my teacher. I look up to him. For instance, I will watch him at the end of a fourteen hour day and he's still going strong. I think how the heck does he do that? It inspires me."

"I'm beginning to see Rom becoming a part of me. The most striking example was at a sandwich shop in Hollywood. I was hungry and saw a sandwich which I wanted but I needed to drink milk with it. The counterman said they didn't serve milk. When I pointed out a container of milk he said 'That's only for coffee.'

Ferengi mayhem in *The Nagus*

"I asked, 'Couldn't you pour me eight ounces?' He said the problem was with his cash register. 'I have a key to ring up coffee, a key to ring up coke, but no key to ring up milk!' And I said 'Well here I am thirsty and your milk is just sitting there — there's no profit in that!' It was something Rom would have said. It was very Ferengi. By the way, I got my milk."

The only facet of the show which causes problems is the make-up — particularly the early morning calls Grodenchik is required to meet. "It's very hard," he confesses.



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"Captain's Holiday was very difficult for me but since then the make-up has been getting easier to work with. Still even now, after fourteen hours, it is beginning to push on my ears. However, most of the time you are thinking so much about the work that the make-up is a minor annoyance. It definitely irritates when it first goes on: they pat cold wet glue on my eyebrows, forehead and my cheeks. It feels so ugly, so clammy, my skin hates it. Once it dries, it is OK.

The Prosthetics

"I say to every make-up person, 'please put it on straight', because I don't want them to have to rip it off and start again! They are beginning to tease me about it. They give us three hours to put the make-up on but often they do it in two and a half. It takes fifty minutes to get it off. A lot of times they give you two people to take it off, especially when they're trying to get you off the clock.

"There has to be 12 hours turnaround from the time you are dismissed until the time you report the next day — otherwise they

have to give you an extra day's pay! In one rare instance I had two make-up artists put it on. The two of them managed to do me in fifty one minutes. I came in the next day and said 'maybe three of you could do me in twelve minutes, then four of you might be able to do me in minus three minutes ... We'd actually be gaining time!'

As well as the make-up, Grodénchik also has to wear the prosthetic teeth. 'For Captain's Holiday I tried to be macho' Michael Westmore, the make-up supervisor, said that no one had worn these teeth without looping (rerecording dialogue over the top afterwards). He told me not to worry about how I sounded, but I did. I wore them all day to try and get used to them.

"It was a terrible mistake, my mouth was in agony and if you look at the episode you can see me spitting. It is hard to say 'm's' because it's impossible to put your lips together. Once in a while I have to change a word to make it easier. I have to ask the script supervisor, Judy Brown, if that's OK. The proper way to deal with the teeth is to take them out and just put them in when you start filming."

Taking them out does have its own disadvantages. "I once left them on a ledge in one of the Enterprise corridors. A crew member accidentally knocked them off and though they were in their container, they cracked on the floor. They were easy to fix — by putting them back in the mould with glue in the crack — but the glue needs to set overnight! Luckily, I had no more dialogue that day!"

Eating Disorder

Eating also presents a problem. "Whenever we have a Ferengi episode we seem to have eating scenes. The false teeth tend to come out of your mouth as you eat. The camera operator says it doesn't show up on camera, but all you can do is to take one bite and that is it. After that, when you open your mouth, your teeth wobble!"

Max Grodénchik is obviously very happy to have discovered a place where he feels at home. His ambitions for the future are simple. "I hope that I can have this recurring role on *Deep Space Nine* for as long as it continues to be filmed."

Stuart Clark



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Secret Identity

Phil Emery
Sale, Cheshire

Is your reviewer Andrew Martin the sort of man who stands outside the play *The Mousetrap* telling people who'd better not go in?

His review of the new Doctor Who New Adventure, *No Future*, gives away the identity of the Doctor's mysterious enemy after just two paragraphs. This is something that the reader should be allowed to find out for themselves, even if this is revealed on page 1.

Not only that, but he tells us what the 'bad-woman-thing' is, referred to in *Conundrum*. So, I needn't have bothered reading the other four novels and racking my brains trying to spot the clues. I could have waited for an alternative reviewer to give the game away.

In future, if you do have to give plot details, let us know well in advance, so we don't read the review if we want to be kept in suspense. Better still, don't give away details like that.

I really don't want to complain about your otherwise excellent publication, but letting this fairly major plot information slip just isn't playing the game.

Anthony R Wilson
Lee, London

I'd like to thank you for your careful consideration in revealing the identity of the major villain behind the New Adventures Alternate Universe cycle three weeks before the last book is put on the shelves. It's not as if I wanted to actually read the books and try and work it out for myself — your helpful review now saves me the bother.

I suppose, since the reasoning behind his identity is (you tell us) somewhat convoluted, it would have been difficult for me



Rod Schneider's acting makes *seaQuest* buoyant

to work it out, and things like tension and climax and mystery are rather overrated, don't you think? We certainly didn't note a little salacious note at the top informing us that the review could destroy the story, did we? After all, we're probably not sufficiently bright to decide not to read it anyway.

I used to think that you took more care than that, but I suppose you've more important things to think about than your readers now.

Editor: Something more important than our readers?
Unpossible! Yet, of course we care about you and we cannot apologize enough to anyone whose enjoyment of *No Future* was marred by Andrew Martin's review.

Andrew felt that it was important to discuss the villain's role in the plot and had not anticipated that his revelation would receive the reaction it has. He also points out that no warning about revealing the identity of the Doctor's opponent was included with the advance copy. After all, a book may not necessarily be reviewed by someone who's been following the series.

Also, to add to the string of accidents which let this get through, the sub Editor who proofed the review section for TV Zone #51 had not read the New Adventures and did not appreciate the significance of Andrew's comments. In short, it slipped through! Aside from our apologies we can only assure readers that we will make every

effort to ensure that it won't happen again.

Boring TV

Philip J Knight

Neath, West Glamorgan
I believed that the standard of SF tv had hit rock bottom, with the worthless *seaQuest DSV*. I was wrong, the worst SF tv show ever is *Lois and Clark: The New Adventures of Superman*. The problem with this 'character based show' is that all the characters are the same, they are nothing but *Baywatch* closer, who look good but act bad. As for the stories they are terrible. None so far has had any dramatic content, they are as flat as a pancake.

Why then has US tv become so bad? It is because of the power of right-wing media pressure such as 'Morality in the Media'. These groups wish the whole world to share their own twisted WASP viewpoint. The result: safe and boring television. Like the *Quantum Leap* episode *Lee Harvey Oswald*. This episode was a disgusting travesty, of what really happened in Dallas on 22nd November 1963. If you want to know the truth behind the assassination of President Kennedy, then I suggest you read *Crosfire: The Plot that Killed Kennedy* by Jim Marrs or see the Oliver Stone film, *JFK*.

Will we ever see series as powerful as *The Outer Limits* again? I guess that's up to the viewers. I will end by saying that

there is still *Star Trek: The Next Generation*

seaTrek

Martyn Gorse

Winborne, Dorset
In reply to Colin Neal's letter (TV Zone #50), *seaQuest DSV* is none of the options that he faced us with. I am fed up with people trying to compare *seaQuest* with *Star Trek*. The two are totally different series with totally different outlooks. Contrary to Mr Neal's opinions, some of the acting in *seaQuest* is superb, most notably that of Roy Scheider, Jonathan Brandis and Don Franklin. Jonathan Brandis copes marvellously with a part that people are comparing to *Star Trek's* Wesley Crusher, however, there are differences between the character of Wesley and Lucas and their purposes on board the vessels, the most obvious difference being that Jonathan Brandis can act. The main reason that people are picking at *seaQuest*, is that unlike some of the modern Science Fiction shows, *seaQuest* is not set in Space. It seems to me that these so called 'flicks' of the genre are only ever happy when the shows are set in Space. I look forward to the time when *seaQuest* will continue being shown on ITV, hopefully, this time with a more appreciative audience.

Editor: We understand from ITV that they have bought all of series one, and so it is very likely that they will show the remaining episodes, once they have been shown in the States...

seaCut

Michael Rest

Many thanks for your detailed list of the cuts in *seaQuest DSV*. I think people should give it a chance to allow its characters and situations to grow. All series should be given the chance to find its space in tv history. At least Lucas doesn't save the ship every week.

One thing I do find annoying is the lack of episode titles. I wonder if TV Zone or anyone has got a list of the first 11 episodes that we've had so far. Is this something else ITV cut?

*Editor: Yes, *seaQuest DSV* does have episode titles. A complete episode guide to the whole of the*

first session, including titles, is planned for our forthcoming 'Submerged Special', currently due to be published in July. We also understand from MCA that the episodes should have on-screen titles. I wonder where they went...?

'90s Who

Lloyd Fay

Gartcosh, Glasgow

I would like to give my views about the almost impossibility of *Doctor Who* returning to the BBC. Everyone agrees that it would have to be in a new '90s style, so I think the programme would have to change completely.

Instead of breaking the stories into 25-minute episodes, have a different story each episode. That would mean lengthening the running time to about 40 to 60 minutes.

The writers should be those of the *New Adventures* and in the same style as the *New Adventures*. This would bring in more action and more of the mysteriousness the *New Adventures* hold.

If *Doctor Who* does return I would like to see Sylvester McCoy still playing the Doctor for a while.

Ratings Bore

Jennette Napier

Glasgow, Scotland

On reading *TV Zone* #51 I noticed on the news page your reference to the recent disappointing viewing figures for the repeated *Doctor Who* story, *Planet of the Daleks* and the documentary *Thirty Years in the TARDIS*. I wonder...

Have you any idea if these reported viewing figures take into account the fact that these programmes were shown at different times in different parts of the country? Yes, I'm afraid it's the old 'Except for viewers in Scotland' syndrome. (Those words freeze my blood you know.)

You see, when *Planet of the Daleks* was battling it out against *Coronation Street* elsewhere, us folk north of the border had already seen it — at 5.30 pm on BBC 2. And the same applied to the documentary, shown at a completely different time and on a different station (you did get it on BBC 1 down south, didn't you? It all seems so long ago...) *Children in Need* on the other hand was

shown at the same time all over the country, hence the higher viewing figures.

I do hope that the Beeb aren't using these apparently low viewing figures as an excuse to keep *Doctor Who* in limbo because I for one have seen through their little scheme. How can anyone possibly expect to have high viewing figures for a show with a split-broadcast time? They can only fool some of the people some of the time...

Top Five Whos

Colin David Fox

Killiney, County Dublin
TV Zone #50 was another excellent and entertaining issue, keep it up. Top five *Doctor Who* stories, eh? It's so difficult to choose just five, still here goes: *Power of the Spiders*: A great action romp with some nice continuity from *The Green Death*. Probably the most appealing fact of this story is the (appropriately) heroic way in which the third Doctor goes out. *Logopolis*: Guess I'm just a sucker for regeneration stories. This one stands in my mind mainly due to the stunning concept of the Logopolitans keeping the universe alive through mathematics. It also boasts some lovely dual TARDIS scenes and nice foreshadowing (*The Watcher*) of the inevitable end throughout the four episodes.

One of the top five *Doctor Who* stories — *The Seeds of Doom*



Kindred: A truly mysterious and unserving story indicative of the notable high level of the stories produced during the Peter Davison era. Janet Fielding in particular shines through here, lending some welcome and well-deserved depth to the character of Legan Jovanka. The introduction of the Mara was another rich addition to the myths.

The Twin Dilemma: Memorable for Colin Baker's signed and strong debut performance. The twisting of the usual post-regenerative erratic behaviour into murderous impulses is particularly effective. Nicola Bryant also stands out here, having more to do than usual as a result of the doctor's manic state. It always makes me sad and angry to think of how shabbily treated Colin Baker later was and how much of the potential shown in this story was wasted by his premature removal from the series.

Ghoul Light: Having resisted the forced regeneration of the sixth Doctor in *Time and the Rani* it took a while for me to like Sylvester McCoy's quirky and mysterious Seventh Doctor. This episode, a nicely low key and moody piece delved deeper into the background of the wonderful Ace, (was there ever a better pairing than Doc #7 and her?). While at the same time revealing a more compassionate and well-rounded Doctor. If *Doctor Who* ever makes it back let's hope we

get more stories like this one. For the sake of balance here's my worst five *Doctor Who* tales, (off the top of my head). *The Sea Devils*, *The Dæmons*, *The Happiness Patrol*, *The Greatest Show in the Galaxy* and the sorry swan-song, *Survival*.

Richard Harris

Watford, Hertfordshire

Following on from your request in *TV Zone* #50, I have named my top 5 *Doctor Who* stories 1. *The Seeds of Doom*: The best *Doctor Who* story. A very atmospheric story with the Ice Warriors showing that they are still the most underrated of the Doctor's foes.

2. *Inferno*: Brilliant cliffhanger and acting from all the cast. Nicholas Courtney and Caroline John both giving their best performances in the programme.

3. *The Time Meddler*: William Hartnell gives his best performance as the Doctor at the much under-rated story.

4. *The Hand of Fear*: This story's emotional ending marked the end of an era for the programme with the marvellous Elisabeth Sladen departing, in one of the great scenes in *Doctor Who*'s long history.

5. *The Ultimate Foe*: Shown as part of the Trial season and demonstrates just how good a Doctor Colin Baker would have made given another season. Episode 1 is the best single episode of *Doctor Who* ever made, it's a great shame Episode 2 was rubbish.

Having just started buying *TV Zone* I would like to congratulate you on your excellent magazine. I'm particularly impressed with the news section and the guide to the year's book and video releases was great. Top marks also for your article on *Day of the Triffids* (#50). It brought back many memories of watching the series and I now remember why plants command such respect from me.

Can you please tell me if the American series *War of the Worlds* has been released on video. The series is being reshown by LWT but I missed all the early episodes. If you can answer my question I will be eternally grateful. Keep up the good work.

Editor: Several tapes of first season *War of the Worlds* episodes were released for rental by CIC Video.

Till next time...

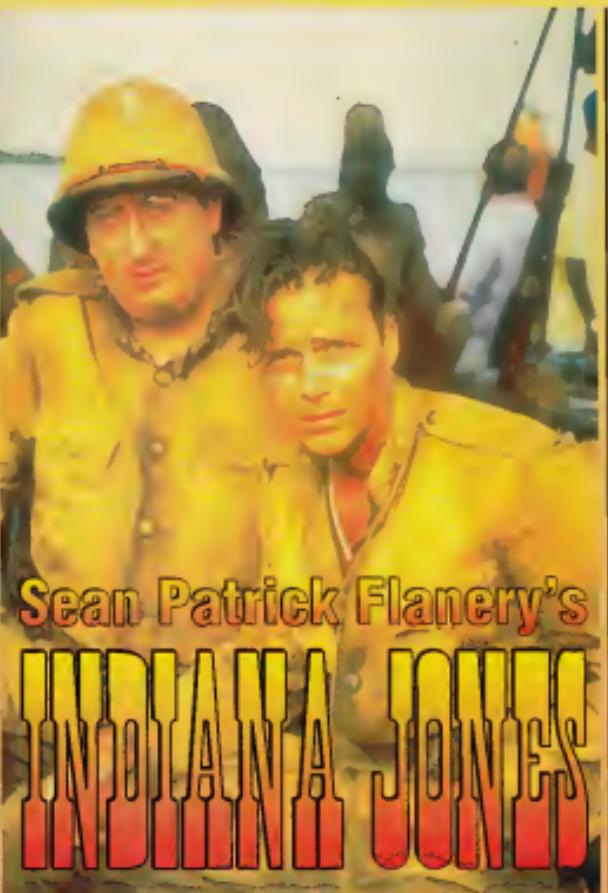
ALTHOUGH a "gorgeous" girl and not acting was on Sean Patrick Flanery's mind when he dropped in English class for drama club at school, acting ultimately became his first love. Numerous stage plays, two Disney films and a string of commercials later, the 28-year-old Texan landed the leading role in George Lucas's *The Young Indiana Jones Chronicles*, a star-studded series of adventures charting the exploits that moulded the teenage Indy Jones into the whip-cracking adventurer-archeologist portrayed by Harrison Ford.

The *Chronicles* bring together a jaw-droppingly diverse array of talent behind and in front of the camera. Among the stars on show are Vanessa Redgrave, Harry Enfield, Christopher Lee and Catherine Zeta-Jones, while directors such as Nicholas Roeg (*Don't Look Now*), Billie August, Simon Wincer (*D.A.R.Y.L.*, *Free Willy*) and Jim O'Brien have all helmed episodes. Industrial Light and Magic (ILM) also had a hand in the SFX, and won an Emmy for their digital matting. Indeed, George Lucas used the series as a laboratory to control costs through digital techniques, and to test the feasibility of using almost entirely computer generated effects for his forthcoming *Star Wars* movies.

Really Neat

Surprisingly, personal egos didn't prove a problem on set. "It was just a really good attitudeless group of people," claims Flanery. Moreover, the directors' vastly different styles, far from creating difficulties, actually proved a plus. "That was one thing that kept it kind of new and exciting, and gave a really neat flavour to the series. You tune into *Reservoir*, or something like that, and you know that it's always going to be the same set and that the cameras aren't going to move. With this it's a different movie every episode, and that's what's neat for me."

Neither working with such an illustrious team, nor playing a character made famous by Harrison Ford, seems to have phased Flanery very much. In fact he doesn't see his Indy in terms of Ford's, but as a different person altogether. "I got parameters that were much wider than if I was just stepping into his shoes, 'cos this character was somewhere in the middle before he became the Harrison Ford character that the world knows and loves. I



Young Indy dodges the bullets



In Europe, Indy is drawn in to the horrors of World War I

was working in the developing stages of his personality, so I was free to do things that might be a little more naive, or reckless. People change daily. He was a different character before he met Lenin, Charles de Gaulle, or Picasso. He was different before he met all of these guys, and they all influenced his life irreversibly."

Real History

If Indy Jr sounds like a sum of the century Zelig that is because his adventures take place against the backdrop of real historical events. One week he could be a courier working for the French and the Belgians at Verdun in 1916, and the next, a spy for the French Intelligence. What's more, every episode is a life lesson given by George Hall's crusty Old Indy to some young whipper snapper whose attitude has irritated him.

Flanery, however, prefers to play down the show's educational value, although he does accept that it gives a positive extra dimension to the series. "First and foremost the show's there to entertain. But hopefully viewers will retain some kind of knowledge because all the characters are real except for mine. If you're watching an episode and I meet, say, Winston Churchill, a lot of the quotes are things he actually said. And the look is very similar."

But even if the public don't come away any the wiser, playing Indy has certainly

been an education for Flanery himself. His personal research alone taught him more than he learned at school, he says, while the 3-year shoot gave him an insight into 27 different countries' cultures.

Prague

Of all the places Flanery visited, Prague impressed him the most. Which is somewhat surprising, when you consider that he also worked on location in India, Africa, England, France and China, to name but a few. "Czechoslovakia is a country that has really developed rapidly it came

Sean Patrick Flanery in Prague as Indy with actor Terry Jones



through two World Wars unscathed," he eulogises. "The architecture is just pristine. I mean, you see a place like St Petersburg and it's devastated; there's poverty and famine, and the buildings look like shit. From a distance the palace looked great but when you get close you see that the yards haven't been cut, the windows are all broken and paint's peeling off the walls. It's so depressing."

Even worse, though, was the poverty and degradation that he witnessed in Nairobi, a "vile, disgusting, repugnant, revolting" place. Streets strewn with excrement, a dead body and lazy, undisciplined soldiers are just some of the horrors he remembers from working there. Flanery is clearly one actor you'll never see doing promotional work for the Nairobi Tourist Board!

Unlike many of his more famous colleagues, Flanery actually got a buzz out of doing his own stunts, although he didn't attempt anything he wasn't absolutely sure that he could do safely. "If I grew up doing something and it was no big deal, then I would do it", he says. Even so, the things he considers common childhood activities, such as jumping on a train travelling at 50 mph, aren't necessarily that common. One thing he would on no account do himself, though, was ride a motorcycle through Bantam in the Verdun episode.

Elvis

Flanery's fondest memory of the whole Indy experience comes from his time in Prague, when he awoke one morning to

the smell of burning incense and the sounds of Elvis, his lifelong hero. Working and playing with Terry Jones also furnished him with some wild anecdotes. "I remember when we were in Prague a whole group of us went out drinking. We were in a rental car and there wasn't enough room for us all and so we stuck Terry Jones in the trunk! We were drunk as pigs and were driving up to the castle,

And we were giving it like, 'we're going to the castle!' and hurling ass up the hill. Eventually a cop pulled us over and breathalysed the producer. After, he popped open the trunk and out jumped Terry shouting 'Hello!', who then ended up getting breathalysed, too."

Despite obviously enjoying a laugh, Flanery wants to try his hand at more serious screen work. He'd "shoot five people"

"to work with Sally Potter, or even Peter Greenaway, though he realises that by working with directors of her ilk he'd "never make a lot of dough" as the art house market isn't known for its big commercial successes. That's unlikely to deter Flanery, though, as he genuinely seems more interested in the quality of the work than the pay cheque at the end of the day.

Stephen Applebaum

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DESIGNS FOR SPACE AND TIME

DAPHNE DARE

DAPHNE DARE's contribution to *Doctor Who* has been substantial. During the show's formative years in the Sixties she was credited as Costume Designer on no less than thirty-one separate stories over four seasons. With adventures based in locations and times as diverse as the planet Skaro in the future, the Aztec Civilization, Vortis and the French Revolution, her imagination was put to the test constantly.

Joining the BBC

Daphne decided to become a Costume Designer some time after leaving art school, where she had specialized in sculpture, modelling and fine arts. "I did four years there and during the final summer I helped in a small repertory theatre. I loved painting scenery so much that I wanted to do that more than anything. I got a job at Birmingham rep, and then the Bristol Old Vic.

Jacqueline Hill, William Hartnell and William Russell rehearsing © B Newbery

"I went freelance and did several things in the West End, and decided to join the BBC as a costume designer as they were trying to get additional people because colour television was coming in. I joined in 1963 and stayed there about four years.

"We all had to do a colour television course, just to prove that we weren't colour blind. We went on that for three weeks, and we were taught using the old cameras which were very immobile. They could point up and down but only in a very limited way. I remember the minute I finished my course they were all thrown out and the new cameras came in!"

Theatrical Television

The very first project Daphne Dare was involved with at the BBC was *Doctor Who*, with which she remained for the majority of her time at the Corporation. Her earliest credit was on the second story,

The Daleks, for which she had to design the futuristic leather trousers and padded tunics of the Thals.

"I loved *Doctor Who* — I absolutely adored it," she enthuses. "It was great fun and it was very fast, and in today's terms it was thrown together, because the turnover was so quick. We started off doing it at Lime Grove; it was on videotape, but they didn't edit the tape then. So people had to do rather theatrical quick costume and scene changes and rush up and down the studio because the tape had to be kept running."

Tight Schedules

With each series lasting almost an entire year, what kind of schedule did Daphne find herself working to?

"The stories were usually four or six episodes, sometimes a little longer than that, and they did alternate between the Future and the Past. It was all very fast, and you didn't have costume assistants



The exotic *Marco Polo* Photo © B Newbery





The Aztecs © Barry Newbery

Ruthless enemies in *The Daleks' Master Plan* Courtesy Hulton Picture Library

then. It was like weekly rep in theatre where a new show was put on every week, and everyone had to rehearse and the set had to be done, and the costumes had to be made and so on."

"We always attended studios and occasionally had to go to rehearsals, but we didn't usually have enough time for that. A lot of the things had to be made — all the futuristic costumes. We sometimes used the making wardrobe at the BBC, but they always seemed to be doing *The Black and White Minstrel Show* or something like that, so they couldn't undertake to do anything else."

"We often used outside costumers and outside prop makers, because we had all those rubbery heads and things. Not the Daleks of course, because they came under props and were the set designers' territory. Quite a few of the fabrics had to be specially made, or painted onto. Other than that we would go out and buy them."

Past, Present, Future

Daphne admits a preference for designing for the historical stories: "*Marco Polo* was one of my favourites. We hired most of those costumes from the costumers. However, for *The Aztecs* all of the costumes had to be made. Nobody had done anything with Aztecs in it, so the entire production had to be designed. It was great fun doing that. *The Celestial Toymaker* was also nice, and there were some wonderful dolls in it. The Toymaker's costume was from stock."

Of the futuristic stories, she has fond memories of *Mission to the Unknown*: "There were a lot of extraordinary people in that. I enjoyed inventing all the aliens from various planets. It reminds one a bit of *Star Wars*, which it preceded by a great many years."

When designing a monster costume Daphne would often refer to photographs of insects and animals for inspiration. *The Web Planet's* Menoptera were a prime example of this, although their face-masks underwent a re-think between the filming at Ealing and the video recording in the television studios. Likewise, Koquillion from *The Rescue* was "based on the close-up of a fly".

A few of the stories Daphne designed for, including *Planet of Giants* and *The War Machines*, were set in contemporary times. In these cases, where would she obtain the costumes? "If it was contemporary and there was something suitable in the shops you just bought it, or we got it out of the BBC stock because the budget weren't that big. We could also hire them, from costumers like Bermans and Nathans and Morris Angels."

Monochrome Design

In those days Doctor Who was made and transmitted in black and white, although Daphne explains that this fact did not require any additional considerations. "It wasn't really very different. You had to be very careful of putting black and white next to each other, and the proportion of black to white. We also had to be careful of stripes and strobing. We didn't use black and white more because that was what it was broadcast in."

Although it is thirty years since she first started working on Doctor Who, the designer still finds that she meets people from the series. "An amazing amount of actors and actresses have been in it over the years, and you can hardly meet anybody over a certain age who wasn't in it at one point or another because it went on so long."

Seeing as she enjoyed working on the show so much, why then did she end her association with it in 1966? "One was allocated to a show and I think they just thought I'd been on it rather a long time."

Unfortunately, Daphne no longer possesses any of her design drawings for the series, which were retained by the BBC as her contract dictated they were Corporation property. Without a doubt, like many of the actual episodes themselves, they were junked many years ago...

Matthew Cooke











Credits

Captain Jean-Luc Picard Patrick Stewart
Commander William Riker Jonathan Frakes
Lt Cmdr Geordi La Forge LeVar Burton
Lt Worf Michael Dorn
Dr Beverly Crusher Gates McFadden
Counselor Deanna Troi Marina Sirtis
Lt Cmdr Data Brent Spiner

Created by Gene Roddenberry
Executive Producers Rick Berman, Michael Piller & Jen Taylor
Co-Producers Ronald D Moore, Peter Lauritsen & Brannon Braga
Supervising Producer David Livingstone
Line Producer Merri D Howard

G1 Descent, Part II

Teleplay René Echevarria
Director Alexander Singer
Music Jay Chattaway
Lore (Brent Spiner), *Hugh Borg* (Jonathan del Arco), *Taunt* (Alex Datcher), *Barnaby* (James Haron), *Crisis* (Brian Cousins), *Salazar* (Bentito Martinez), *Gonal* (Michael Riley Burke)

Trapped by Lore's Borg, Picard, Troi and Geordi are placed in a cell and try to win Data around. Worf and Riker meet up with Hugh Borg who is forming a resistance group to counter Lore. Soon Borg faces Borg. Picard can only hope that the sons of Soong will also confront each other in combat because, as allies, they are unbeatable.

G2 Liaisons

Teleplay Jeanne Carrigan Fauci & Lisa Rich
Story Roger Eschbacher & Jaq Greenspoon
Director Cliff Bole

Music Dennis McCarthy
Anna (Barbara Wilkins), *Vocal* (Erik Pierpoint), *Loquel* (Paul Elting), *Bylath* (Michael Harris), *Boz* (Rickey D'Shon Collins)

Picard leaves the Enterprise with an alien ambassador while Worf and Troi have to deal with two others. Picard's shuttle crashes on a desolate planet and his ambassador is seemingly killed. The Captain is injured but rescued by a human girl, stranded for seven years, called Anna. She keeps Picard tied up as she tries to help him recover. Picard soon realizes there is more to Anna than just loneliness and misery...

G3 Interface

Teleplay Joe Menosky
Director Robert Wiermer
Music Jay Chattaway
Doctor La Forge (Ben Véren), *Captaine Silva La Forge* (Mudge Sinclair), *Admiral Holt* (Warren Muisson)

La Forge has a hard time believing that his mother is dead when the ship she captains is lost. While he is on a virtual reality-style investigation of a crashed ship, his mother appears to him, asking for help in freeing her and her crew...

G4 Gambit Part I

Teleplay Naren Shankar
Story Christopher Harton &
Music Naren Shankar

Phantasm Three workmen fancy a slice of Deanna Troi cake



Director Peter Lauritsen
Music Jay Chattaway
Baran (Richard Lynch), *Tallera* (Robin Curtis), *Vekor* (Caitlin Brown), *Narik* (Cameron Thor), *Yanac* (Alan Aldahud), *Admiral Chekote* (Bruce Gray), *Ensign Glusti* (Sabrina LeBeauf), *Bartender* (Stephen Lee), *Li Sanders* (Derek Webster)

Picard has been killed on an undercover mission. With Riker now commanding the Enterprise, he must track down the art thieves responsible. Picard, of course, is not dead, but deeply embroiled with the villains he sought. He must convince them that he, too, is on the run from the Enterprise and arranges to destroy the Federation flagship as proof of his convictions.

G5 Gambit Part II

Teleplay Ronald D Moore
Story Naren Shankar
Director Alexander Singer
Music Jay Chattaway
Baran (Richard Lynch), *Tallera* (Robin Curtis), *Vekor* (Caitlin Brown), *Narik* (Cameron Thor), *Koral* (James Worthy), *Ensign Glusti* (Sabrina LeBeauf), *Setok* (Martin Gostius)

As Picard gathers new friends around him and tries to break Baran's grip over his followers, the Enterprise arrives in time to be destroyed. Picard slowly begins to realize that he is not the only Federation undercover agent in Baran's crew, but ap-



A hologram of Soong in *Inheritance*

pearlantes can be deceptive and he might fall for the double-bluff...

G6 Phantasms

Teleplay Branon Braga
Director Patrick Stewart
Music Dennis McCarthy
Sigmund Freud (Bernard Kates), *Evangel*
Tyler (Gina Ravarva), *Admiral Nakamura*
(Clyde Kusatsu), *Workman* (David L
Crowley)

Ring ring! Data is having nightmares as a result of the new positronic impulses he recently uncovered. Why are men dismantling the Enterprise? Why is Sigmund Freud giving advice to Data? Why is Worf eating Deanna Troi-flavoured cake? When Data takes a knife to Troi in a turbo-life, the crew begin to suspect that Data might not be all right in the head after all!

G7 Dark Page

Teleplay Hilary J Bader
Director Les Landau
Music Jay Chattaway
Lwaxana Troi (Majel Barrett), *Maquis*
(Norman Lorge), *Hedril* (Kirsten Duerst),
Mister Troi (Amick Byram), *Kestra*
(Andreae Weiner)

Mrs Troi is back aboard the Enterprise. Her role is that of Federation representative during talks with a telepathic race learning to use speech. Shortly after the dinner, Mrs Troi falls into a coma and Deanna has to try to delve deep into her

mind to uncover the problem, which unfortunately is the Troi family's darkest secret. However, Lwaxana doesn't want her daughter anywhere near her.

G8 Attached

Teleplay Nicholas Sagan
Director Jonathan Frakes
Music Dennis McCarthy
Maurie (Robbin Gannell), *Lorin* (Lenore
Kasdorf), *Kes Aude* (J C Stevens)

Beaming down to a planet seeking Federation acceptance, Picard and Crusher are kidnapped and telepathically linked. As they try to escape their captors, they begin to learn things about each other which have lain unused and dormant for too many years.

G9 Force of Nature

Teleplay Naren Shankar
Director Robert Lederman
Music Dennis McCarthy
Rabal (Michael Corbett), *Serova*
(Margaret Reed), *Prak* (Lee Arenberg),
Computer Voice (Majel Barrett)

Serova is convinced that every time Federation ships with warp capability pass her home solar system, tiny rips are appearing in the fabric of Space. She will go to any lengths to convince the Federation that it will eventually rip the galaxy apart unless starship propulsion systems are changed. A disbelieving Federation is in no hurry to confirm this until Serova offers undeniable proof...

G10 Inheritance

Teleplay Dan Koenig &
Rene Echevarria
Story Dan Koenig
Director Robert Scheerer
Music Jay Chattaway
Julliana (Florinda Flanagan), *Pran*
(William Lifgow), *Noonian Soong* (Brent
Spiner)

AI woman arrives on the Enterprise claiming to be the widow of Dr Noonian Soong. Data has no memory of her, but her claimed relationship makes her effectively his 'mother', and the android is thrown into confusion. Can she really be who she claims? Her descriptions of life on the colony world where Data was found match his own recollections, but is there something more sinister behind her appearance?



The Pegasus Admiral Pressman

G11 Parallels

Teleplay Brannon Braga
Director Robert Werner
Music Dennis McCarthy
Li Crusher (WJ Wheaton), *Doctor Ogawa*
(Patti Yasutake), *Gul Nador* (Mark
Bramhall), *Computer Voice* (Majel Barrett)

Returning to the Enterprise, Worf suffers memory lapses and finds his perceptions are changing. People appear and disappear and situations alter with alarming frequency. When he discovers that he has been married to Deanna Troi for some years and has two children, Worf realizes that his problem is more than just a few blackouts!

G12 The Pegasus

Teleplay Ronald D Moore
Director LeVar Burton
Music John Debney
Admiral Blackwell (Nancy Kress), *Admiral Pressman* (Terry O'Quinn), *Strol*
(Michael Mack)

The Enterprise is sent on a mission to recover the USS Pegasus, lost twelve years previously in mysterious circumstances. Amongst the few survivors after an apparently mutinous crew caused its destruction were Captain Pressman and Ensign William T Riker. Now an Admiral, Pressman takes charge of the mission to retrieve a vital piece of experimental equipment and Riker is forced to betray his current captain and crew while under orders from Starfleet to remain quiet about Pressman's true purpose.

Mark Chappell



Credits

Commander Benjamin Sisko Avery Brooks
 Odo René Auberjonois
 Dr Julian Bashir Siddig El Fadil
 Lt Jadzia Dax Terry Farrell
 Jake Sisko Cirroc Lofton
 Chief Miles O'Brien Colm Meaney
 Quark Armin Shimerman
 Major Kira Nerys Nana Visitor

Created by

Rick Berman & Michael Piller
 Executive Producers Rick Berman & Michael Piller
 Producers Peter Allan Fields & Peter Laurance
 Supervising Producers James Crocker & David Livingstone
 Co-Executive Producer Ira Steven Behr
 Line Producer Robert della Santina

B1 Homecoming

Teleplay Ira Steven Behr
 Story Ira Steven Behr & Jen Taylor
 Director Winrich Kolbe
 Music Dennis McCarthy

Li Nalas (Richard Beymer), Rom (Max Grodénchik), Gul Dakar (Marc Alaimo), Minister Jaro (Frank Langella), Boran (Michael Bell), Freight Captain (Leslie Bevis), Tygarian Officer (Paul Nakauchi)

Kim hears news of a famous Bajoran resistance fighter held captive in a Cardassian prison camp. Ignoring both Sisko and the Provisional Government's warnings, Kim leads a breakout. But the Bajoran hero, Li Nalas is none too sure he wants to be used as a leader...

B2 The Circle

Teleplay Peter Allan Fields
 Director Corey Allen
 Music Dennis McCarthy



Bareil (Philip Anglim) gives Kira (Nana Visitor) spiritual guidance in *The Circle*

Li Nalas (Richard Beymer), Vedek Winn (Louise Fletcher), Vedek Bareil (Philip Anglim), Minister Jaro (Frank Langella), Kira (Stephen Macht), Admiral Chekote (Bruce Gray), Zef'Na (Mike Genovese), Peace Officer (Eric Serra), Cardassian (Anthony Gaudre)

As the Bajoran factions begin to adopt their image of Li Nalas for their own ends, Vedek Winn sees an opportunity to assume power while Vedek Bareil shows a decommissioned Kira a potential new life.

Story John Whelpley
 Director Les Landau
 Music Dennis McCarthy

Verad (John Glover), Mareel (Megan Gallagher), T'Kar (Tim Russ), Keto (Steve Rankin)
 A dangerous cloud has caused the evacuation of DS9. With only a skeleton staff of senior officers aboard, the desperate Trill Verad takes over and removes Dax from Jaden's body and implants him within himself. However, Dax is just as much a personality of his own and his eighth host becomes an entirely different person.

B3 The Siege

Teleplay Michael Piller
 Director Winrich Kolbe
 Music Dennis McCarthy

Keiko O'Brien (Rosalind Chao), Li Nalas (Richard Beymer), Vedek Winn (Louise Fletcher), Vedek Bareil (Philip Anglim), Rom (Max Grodénchik), Nog (Arua Eisenberg), Der (Steven Webber), Kira (Stephen Macht), Molly O'Brien (Hana Hatas), Bajoran Officer (Karvia Carlson)

Bajoran military decides to take Li Nalas under their wing, although Minister Jaro and Vedek Winn have ideas that will change Bajoran society. As Sisko leads a Federation evacuation of DS9, General Kira takes over. However, he and his troops don't know the station as well as they should...

B5 Cardassians

Teleplay James Crocker
 Story Gene Wolandie & John Wright

Director Cliff Bole
 Music Jay Chattaway

Keiko O'Brien (Rosalind Chao), Gul Dakar (Marc Alaimo), Garak (Andrew Robinson), Kira (Terrence Evans), Zolan (Dion Anderson), Rugal (Vidal Peterson), Jomar Luson (Sharon Conley), Deeks (Karen Hensel), Asha (Jillian Ziesmer)

Bashir and Garak team up to investigate the appalling situation concerning Cardassian orphans abandoned on Bajor. However, when a high ranking Cardassian official arrives to claim his son, now raised as a Cardassian-hating Bajoran, Sisko is faced with a difficult decision and the O'Brien family face up to their prejudices.

B4 Invasive Procedures

Teleplay John Whelpley & Robert Hewitt Wolfe



Melora - The invalid Melora Pazlar

B6 Melora

Teleplay

Evan Carlos Sommers & Steven Baum & Michael Piller & James Crocker
Story Evan Carlos Sommers
Director Winnch Kolbe
Music Dennis McCarthy

Melora (Daphne Ashbrook), *Fallit Kor* (Peter Cramber), *Ashrock* (Don Stark), *Klingon Chef* (Ron Taylor)

A Federation researcher arrives on DS9. Her planet's gravity is such that even under DS9's artificial gravity she is bound to a wheelchair. As a bond forms between Melora and Bashir, the young doctor desperately tries to find a solution to her disability. Eventually he succeeds, but at what cost to Melora's heritage and roots?

B7 Rules of Acquisition

Teleplay Ira Steven Behr
Story Hilary J Bader
Director David Livingstone
Music Dennis McCarthy
Zek (Wallace Shawn), *Romi* (Max Grodenchik), *Meilhar* (Tilly Ron), *Pel* (Helen Udy), *Inglatu* (Brian Thompson), *Zyree* (Emilia Crow)

The Grand Nagus returns to DS9, offering Quark riches beyond his imagination if he can spearhead dealings with the Gamma Quadrant. Assisting Quark is a young Ferengi female, Pel, illegally disguised as a male waiter. As she and Quark

grow closer, so the mysterious Dominion begin to make their presence felt on both sides of the Wormhole.

B8 Necessary Evil

Teleplay Peter Alan Fields
Director James L. Conway
Music Jay Chattaway
Polla (Katherine Moffatt), *Gul Dukat* (Marc Alaimo), *Rom* (Max Grodenchik), *Trak* (Robert Mackenzie)

Five years ago, Odo was brought aboard DS9 by Gul Dukat to act as Security Officer and find out why Bajorans were killing other Bajorans aboard the station. When Quark is brutally gunned down, the case is reopened and Odo finds himself questioning his answers from all those years ago.

B9 Second Sight

Teleplay Mark Gehred O'Connell & Ira Steven Behr & Robert Hewitt Wolfe
Story Mark Gehred
Director Alexander Singer
Music Dennis McCarthy
Fenna (Salli Elise Richardson), *Seyenk* (Richard Kiley), *Piersall* (Mark Erickson)

On the anniversary of Jennifer's death, Sisko encounters the beautiful Fenna, who keeps disappearing. Odo can find no trace of her anywhere but when Federation scientist Seyenk introduces the Command Crew to his introspective wife Nidell, both Sisko and Dax can see more than a passing similarity — although Nidell claims she's never met Sisko before.

B10 Sanctuary

Teleplay Frederick Rappaport
Story Gabe Essoe & Kelly Miles
Director Les Landau
Music Dennis McCarthy
Nog (Aron Eisenberg), *Mirani* (William Schallert), *Haneek* (Deborah May), *Tiawak* (Andrew Koenig), *General Hazar* (Michael Durrell), *Miyax* (Betty McGahe), *Vedek Sorad* (Robert Currie-Brown), *Roxular* (Kitty Swink), *Gai* (Leland Orser), *Cawl* (Nicholas Shaffer)

Refugees fleeing the Gamma Quadrant are seeking a mythical home on DS9's side of 'the Eye of the Universe'. As more and more of them board the station, Sisko believes he has found them the ideal new home. However, the refugees have already discovered their mythical sanctuary — Bajor.

B11 Rivals

Teleplay Joe Menosky
Story Jim Trombetta & Michael Piller
Director David Livingstone
Music Jay Chattaway
Keso O'Brien (Rosalind Chao), *Muras* (Chris Sarandon), *Rom* (Max Grodenchik), *Atala* (K Callan), *Roxana* (Barbara Bouchet), *Cos* (Albert Henderson)

Martus, a successful con-man, is aboard the station and despite Odo's best attempts, the Security Officer cannot keep him imprisoned long enough. Martus receives a special game which he duplicates and so sets up a business to oppose Quark's. Meanwhile, a series of improbable events begin occurring all over the station culminating in a racquet-ball game between Bashir and O'Brien that is won by the less well-equipped player Dax and Kim set out to find out why the natural laws of probability are being changed.

B12 The Alternate

Teleplay Bill Deli
Story Jim Trombetta & Bill Deli
Director David Carson
Music Dennis McCarthy
Dr Mora Pol (James Sloyan), *Dr Weld* (Ran (Matt McKeigue))

Odo meets up with the nearest thing he has to a father-figure, Doctor Mora Pol, the Bajoran scientist who trained him, and whom Odo clearly bases his physical identity on. Mora says he has discovered Odo's possible homeworld within the Gamma Quadrant and they return to DS9 with another shape-shifting being. However in its wake lies devastation and attempted murder. When Bashir is attacked in the Dispensary, Mora begins to suspect that their new discovery isn't responsible at all. Instead, it is something far more frightening.

Mark Chappell

The Alternate: Exploring Odo's origins





STARMAN

The Return

The Plot

REPORTER Liz Baynes, one of many women from the past life of easy-going and irresponsible photo-journalist Paul Forrester, turns up at his apartment to find him in bed with his latest girlfriend. Liz is one of the few women in his life Paul has managed to stay on friendly terms with due to moments like this, and she has fixed up an assignment for Forrester, whose career is on the slide because of his unreliability. Instead of taking the job, Forrester dashes out of the door, saying he's on the way to take pictures of an exploding volcano, while the chance is there.

In the meantime, in another part of the country, young orphan Scott Hayden is experiencing one of his periodic nightmares recalling the car crash in which his adoptive parents died. All he has of his past is a small glowing orb that only he knows about — and even his deceased foster parents had no idea of its origins.

The next day, standing miserably at the graves of the only parents he's known, Scott is scanned by an extraterrestrial vehicle that is studying him from afar.

Having now reached the volcano by helicopter, Forrester bribes the pilot to fly close to the volcano to get better pictures ... a reckless decision, as the helicopter crashes on the mountains. This incident is also being scanned by the alien vessel — and from beneath the snow next to the wreckage of the downed helicopter, a duplicate of the dead Forrester emerges. Now in the form of Forrester, the alien Starman pulls the unconscious pilot from the wreckage...

Starman traces the alien sphere to the orphanage and confronts Scott, mentioning the name of Scott's true mother, Jenny Hayden, before the authorities find him and compel him to leave. Outside the orphanage, Scott chases after Starman and arranges a meeting.

Returning to his hotel after consulting Forrester's wallet for information, a re-



Starman draws strength from one of his energy spheres

lieved staff are pleased to find him apparently alive and well, but apologise that someone is already in his room collecting up his belongings. In his room, reporter Liz is startled to see that Paul has somehow survived, putting Paul's uncharacteristic behaviour down to shock.

Following him to the park where he's meeting Scott, she watches as Scott runs away from the meeting, confused and frightened by events. Starman has presented Scott with a matching sphere that is now glowing, and told him that he is his father.

However, someone else is on to Starman. Government agent George Fox followed the missing Jenny Hayden and her son for three years when Starman originally visited Earth (in the feature film) and on hearing that a fourteen year old has walked from the car wreck that killed his foster



Scott Hayden and the Starman

fantasy flashback

parents bathed in a protective blue light, Fox is certain that he has picked up the trail of the alien's child, and is granted permission to investigate further.

When Liz crosses paths with Fox and discovers his mission, she begins to suspect what has happened to Paul, and a series of minor incidents convince her that her incredible suspicions are correct.

Meanwhile, Scott has received a cassette tape from his mother's lawyer, telling of Starman Paul and Liz meet up with him, unaware that Liz has done a deal with Fox — the alien for the exclusive story, validated by the authorities.

Scott and Starman decide to meet and search for Jenny, but Liz has set them up. At the last minute, Liz relents and helps them make their escape.

Credits

Starman/Paul Forrester

Robert Hays	.....	Starman/Paul Forrester
Scott Hayden	.....	CB Barnes
Liz Baynes	.....	Mimi Kuzyk
George Fox	.....	Michael Cavanaugh
Agent Wiley	.....	Patrick Culliton
Woman at orphanage	.....	Ruth Manning

Fox's Superior	.....	Jason Winger
Forrester's girlfriend	.....	Lydie Denier
Hotel Clerk	.....	Lou Cull
Hotel Bellhop	.....	Richard Molnar

Writers James Henerson, James Hirsch

Director Charles Dubin

Producers Mike Gray, John Mason

Supervising Producer Leon Tokatyan

Executive Producers Michael Douglas, James Henerson, James Hirsch

Story editor Tom Lazarus

Music Dana Kaproff

Dir. Photography Eric Andersen

Art Directors Ross Bellah, Robert Purcell

Film Editor Art Stafford



Fourteen years after his first visit to Earth, the Starman returns to help his son

The *Starman* tv series — which picks up fourteen years after events in the film — lasted the year, but was not renewed, despite the now almost obligatory save-the-show campaign by devoted fans (who almost secured a tv movie revival). The series had put up a bold fight, but was crippled by network incompetence, studio indifference, and two appealing time-slots — one, late on Friday nights in the same slot that killed *Star Trek* (and playing against established hits *LA Law* and *Falcon Crest*), the second early on Saturday night when the teen audience was not watching tv. *Starman* was cancelled, even as similarly-rated shows like *Max Headroom*, *Sledge Hammer* and *The Charms* were being given a second chance.

Cast in the lead was Robert Hays, who — despite having recently starred in the memorable spoofs *Airplane* and *Airplane II* — managed to avoid typecasting to take the lead in this SF drama. He previously appeared in the short-run sit-com *Angie* and has most recently been seen in a second short-lived comedy, the MTM series *FM* on The Family Channel. His other Fantasy roles include *Cat's Eye*, *The Girl*,

The Gold Watch, And Everything, Running Against Time, and an episode of *Wonder Woman*. Co-starring as the young fourteen year-old Scott Hayden, was CB (Christopher) Barnes, who also later found a new home in the sitcom *Day By Day*, starring Linda Kelsey of *Lou Grant*, Julia Louis-Dreyfus of *Seinfeld*, and Courtney Thorne-Smith of *Melrose Place*. Not bad company to keep for an adolescent teen!

Playing government agent George Fox was Michael Cavanaugh, who joined a long list of tv pursuers. Frequently to be found in the supporting casts of films and TV movies, Cavanaugh has appeared frequently in Clint Eastwood films, and *Stephen J. Cannell*, *Aaron Spelling*, and *Donald Bellisario* tv series.

Assisting Fox in his pursuit was Agent Wiley, played by Patrick Culliton. Culliton spent most of the 1960s working for Irwin Allen, primarily on *Voyage to the Bottom of the Sea* in various crewman or monster roles, and on one memorable occasion playing bit parts in three different shows — episodes of *Voyage* and *Time Tunnel* — in three consecutive days!

Background

The *Starman* pilot and subsequent series of 22 episodes were produced for the ABC network during the 1986-7 US tv season, and are based on the successful John Carpenter movie of the same name, starring Jeff Bridges as the title character.

Mimi Kuzyk, who appeared only in the pilot as Luis Baynes (despite the implication of future appearances, she was only occasionally referred to), is best known for her roles in *Hill Street Blues* and the short-lived *Wolf*.

The highlights of the pilot are the amusing sequences in which the alien Paul attempts to bluff his way through everyday human life, and Hays's comedic talents do not go to waste — nor do they intrude on the drama. In the final episode of *Starman*, Paul and Scott did indeed locate Jenny Hayden, who was portrayed by Erin Gray, the former model who played Colonel Deering in *Glen Larson's Buck Rogers*. Executive producer on the series was Michael Douglas — yes, that Michael Douglas!

Working with him were James Henserson and James Hirsch, a tv movie scriptwriting partnership. Before joining up together, Henserson had written for sitcoms in the '60s, including *Bewitched* and *I Dream of Jeannie*, while Hirsch had produced another successful man-on-the-run show, *The Incredible Hulk* for Kenneth Johnson. After *Starman*, an enjoyable experience, they split again.

The credits of supervising producer Leon Tokatyan read like a roll call of quality television — *The Defenders*, *The Name of the Game*, *The Bold Ones*, *The Virginian*, *Kojak*, *Lou Grant*, and *Hooperman*. Story editor Tom Lazarus went on to *War of the Worlds*. Writer/producers Mike Gray and John Mason were just beginning in tv, although they had dabbled in various aspects of the industry. One joint credit was the Chuck Norris film *Code of Silence*. Between them, this group with such diverse and variable credits managed to produce the first and only season of *Starman*.

Despite the success of the feature film, and high ratings for the *Starman* feature film in prime-time on BBC1, the series was not picked up by any British broadcaster — a quite extraordinary development, given its suitability for any of the four terrestrial channels and any mainstream general entertainment satellite service.

While the former BBC1 controller's disdain for Science-Fiction is well known, SF has been enormously popular on BBC2, C4, and Sky One, as well as ITV's late-night service. Indeed, the premise even makes it suitable for The Family Channel, while the feature's cult status makes it a candidate for Bravo. Instead, the series finally found a nest when it was



Michael Cavanaugh as George Fox



CB Barnes as Scott Hayden

picked up in a package of purchases from distributor Columbus/Tri-Star by the cable-only service WGN-TV, which is only available in certain parts of the country. Still, the eventual resting place for the series, and the fact that it is at least out there somewhere instead of sitting on the shelf, is another tick in the plus column for the new multi-channel environment we now find ourselves in.

Interestingly, the timing for the UK debut of *Starman* has probably never been better. The series is another of tv's

man-on-the-run shows in the tradition of *The Fugitive* (and subsequent SF/Fantasy variations, such as *The Invaders*, *The Immortal*, *The Incredible Hulk*, *Lucan*, *Logan's Run*, *Otherworld*, *Werewolf*, and so on), and the resurrection of *Starman* in Paul Forrester's body is strongly reminiscent of *Captain Scarlet* and the *Mysterons*. Also, with *The X-Files* and *Intruders* running on Sky — not to mention *Unsolved Mysteries!* — close encounters are hot stuff again!

Jon Abbot

Jeff Bridges took the lead in the movie *Starman*, with Karen Allen as Jenny Hayden



GARETH ROBERTS BITES THE BULLET

THREE are some who'd like to take the TARDIS off into the neither regions of William Gibson-style cyberpunk. An even more worrying number would like nothing better than to present the Doctor as some sort of omnipresent and omniscient being, unfathomable except when he interfaces with the TARDIS data banks, or becomes at one with whichever deep and meaningful supreme alien-intelligence-with-a-secret-purpose is threatening Perival this week.

Gareth Roberts, author of *The Highest Science* and the soon to be published *Tragedy Day* is having none of that. All he wants to do is tell a good story, one that will make people think that their £4.50 has been money well spent.

He loved Andrew Cartmel's *Warhead*, although he's the first to concede that it's not quite *Doctor Who*, and thought that of all the New Adventures Cornell's *Love and War* best bridged the gap between the tv and the New Adventures, yet he's still reluctant to call himself a traditionalist.

Omnipotent

Tragedy Day, for instance, breaks not only the tv clichés but, in its sensible depiction of gay characters, amongst others, and its reliance on plot (remember that?) rather than just characterization, does the unthinkable and breaks New Adventures stereotypes as well.

"I don't like the idea of the Doctor as being omnipotent, this mysterious person from Planet X," he says, perhaps surprisingly for someone whose 'Doctor' is Tom Baker.

Naming no names he thinks that in the books where the Seventh Doctor is



No mold... get in the TARDIS

seemingly omnipotent he loses much of his unique character; Roberts' Doctor owes much more to the pre-McCoy characterization of the Time Lord as 'some one regarded by his peers as something of a forgotten joke' than to the cursing manipulator of, for instance, *Birthright*.

Roberts has an obvious fondness for the tv series, and does have some reservations about the more 'adult' feel of the New Adventures, with its stronger language, graphic violence, and recognition at long last of varying sexualities.

"I think they were a shock for some people — certainly they shocked me! But then that was probably a jolt from the complete lack of sexuality in the tv series to *Genesys* (with its depiction of underage prostitution *inter alia*).

"It's fun to include elements like that in a story, but we shouldn't lose sight of the reason why people have always liked *Doctor Who*. It's always trod a very fine line of being very silly and trivial, and very profound at the same time. There was always this wonderful feeling on tv of 'yes, we know we've only got 50p but we're going to do it regardless'!"

Returning to the spirit of the tv series, he's very much against the general ill-feeling which has been pervading the TARDIS of late, and is only grateful that after the triumphs of the Alternative Universe saga, *Tragedy Day* at long last sees

the three regulars finally getting on with each other.

There is room for interpersonal relationships in Who, even though he admits disarmingly (all the more so because someone's finally hit the nail on the head) that he sees Who in terms of a sequence of getting captured, escaping and getting captured again. He regards which ever TARDIS crew as a never-changing ideal, a bunch of chums who set out to solve a mystery: *Angst*, he admits, he finds very difficult to write, as well as being boring, and he feels it harms the rest of the story.

Continuity

You won't find much continuity in his stories either. He recognises its worth but also realizes how distracting it can be for someone who doesn't know every continuity error of *The Time Monster* off by heart. It was this reliance on continuity that made him disenchanted with the tv series from the eighteenth season.

In time-honoured style, he admits that his writing schedule consists of two days writing and the rest of the week spent in a local cafe or pub. In those two days, however, he's produced a cracker of a mature and yet traditional Who, far removed from some of the self-indulgent nonsense which people rightly or wrongly associate with new Who. Based on the duality in many cultures, and certainly Third World countries, of Carnival and Lent, where a period of unbridled celebration is invariably followed by a season of strict denial and religious observance, *Tragedy Day* is a step on from his previous novel.

It's also got a beginning, a middle and an end. Hey, it's also got lots of escaping, getting captured and escaping again.

What more do you want from a *Doctor Who* story? *Robert Jenkins*



NB: Dates are subject to change

STAR TREK
The Starless World
by Gordon Eklund
Publisher: Titan Books
Price: £3.99
Published: 27th Jan

YEARS AGO, a cadet grassed up his room-mate at the Academy for cheating. The room-mate was expelled, and the cadet finally became Captain of the Enterprise. Back in Kirk's present, the Enterprise is investigating Klingon activity in the Galactic Core, only to discover a shuttle from a missing ship... containing his old room-mate, Thomas Clayton.

However, Clayton now claims that he speaks directly to God. At first, Kirk and McCoy doubt the man's sanity, especially when he talks of his god's paradise on Lyra. Then the Enterprise is drawn off course and sucked into the hollow interior of a Dyson sphere... called Lyra. Unable

to escape, Kirk and his crew beam down and discover a race of ape-like primitives. They also worship Clayton's god, who they claim lives in their sun. The need to spring the Enterprise from Lyra's trap becomes desperately important when sensors indicate that Lyra's Dyson sphere is on a direct course with a black hole.

Back in the 1970s, the concept of a Dyson sphere (a spherical shell, possibly built from a dismantled solar system, surrounding a star) was quite revolutionary. Now the idea is rather *passé*, even cropping up in *Star Trek: The Next Generation's* *Relics*, but there is still a lot which can be done with it. Yet Eklund totally fails to inspire any sense of wonder from the Dyson sphere — we're talking about a biosphere with enough room for trillions of people.

Eklund has a fair grasp of the regular characters, especially Spock and McCoy, whose interplays are a joy to behold, but everyone suffers from lacklustre handling, and any new characters are two-dimensional at best.

The Starless World is full of enormous concepts. Unfortunately, the writing never reaches ignition point, leaving a final sense of disappointment. *The Starless World* is the third in Titan's reprint series of 1970s' novels. Gordon Eklund, is now a renowned Science Fiction writer with a large number of excellent books under his belt. This isn't one of them, just a fun but lightweight read.

Craig Hinton

DOCTOR WHO
The New Adventures
Tragedy Day
by Gareth Roberts
Publisher: Virgin
Price: £4.50
Published: 17th March

THIS IS ONE of the most genuinely amusing *New Adventures* to have been published, albeit one which will appeal most to those whose sense of humour was in line with the Graham Williams-produced era of *Doctor Who*. All sorts of other influences are discernible in Gareth Roberts's second novel, with references to *Condé Nast Traveller* for those who can pack up on them — although it doesn't make an ounce of difference either way — as well as broader debts owed to the Terry Pratchett and Douglas Adams schools of spoof SF/Fantasy writing.



Tragedy Day's title refers to a telethon event on a planet which is an exaggerated version of late 20th Century Earth, when the rich and privileged give a tiny amount of their wealth to the poor in the belief that they are doing good, thus assuaging their guilt. However, this year's event threatens to be the cover for a grisly, fascist conspiracy, planned by the Luminus, a sort of masonic remnant from a preceding civilization. The mysterious head of the secret organization, based in a gigantic submarine, plans to use psychotronic technology and an episode of a tacky 50s' style sitcom to take over the minds of the population.

The Doctor tries to foil the conspiracy, but he is unaware of another strand to the plot, which dates back to his first incarnation, involving a red crystal which he removed on a previous visit to the planet. If that sounds a bit like *Planet of the Spiders*, well that's not the only thing *Tragedy Day* has in common. Ernie 'Eight Legs' McCartney (if totally implausible and something of a plot sore thumb) is at least hilarious, but then, this is a book whose chief monsters are ravenous, omnivorous bouncing mutants called Slags...

Altogether, this is a damn good read, pacy and convoluted — some might think too much so, with about five different levels of plot in the prologue — and if the end is a bit of an anticlimax, well, the stuff which comes before it is more than enough to make up for that.

Andrew Martin



**STAR TREK:
THE NEXT GENERATION**
Volumes 75 & 76
CIC Video
Price: £10.99
Released: January

RIGHTFUL HEIR is a rather tedious episode but if you are particularly fond of Worf and his Klingon shenanigans you'll probably love it. Questioning his own faith in Kahless, the Klingon messiah, Worf takes leave of the Enterprise to pursue his spiritual needs. At a Klingon retreat, Worf's cross-eyed chanting is finally rewarded when Kahless materializes before him. "I have returned," he bellows, but is he really who he claims to be?

This episode could have been a quite interesting exploration of the conflict between religious faith and the more usual humanitarian *Star Trek* stance. Unfortunately it degenerates into a weary game of political manoeuvring in which Worf casually determines the fate of the Klingon Empire and nobody bats an eyelid.

In *Second Chances*, Commander Riker meets a duplicate of himself from eight years ago. Following a transporter accident, Lieutenant Riker has been stranded on an abandoned outpost whilst Commander Riker, unaware of his double's existence, pursued his career.

Unfortunately, Jonathan Frakes does not do the story justice. Commander Riker overcomes his shock rather too quickly and very quickly becomes irritated and resentful of his double's presence on the Enterprise. Similarly, Lieutenant Riker is not particularly surprised to be rescued by his doppelganger.

Fortunately, Marina Sirtis's beautifully sensitive portrayal of Deanna saves the episode. Face to face with the past, Deanna is unsure how to proceed when she realizes that unlike his more familiar double, Lieutenant Riker never stopped loving her.

In *Timescape*, Picard, Troi, La Forge and Data return to the Enterprise only to discover the ship trapped in a pocket of frozen Time while battling a Romulan Warbird.

Quite a complex mystery with just a little too much pseudo science clogging up the plot. The conclusion is a little hurried but is still one of the show's very best episodes.

The eagerly awaited *Descent* is, perhaps inevitably, a little disappointing. There are interesting ideas and exciting



moments but for once the whole is not greater than the sum of its parts.

Answering a distress call, an Enterprise Away Team is attacked by a contingent of apparently free-thinking Borg. During the fracas, Data experiences anger towards the Borg — his first ever emotion.

Of course, it's good to see the return of the Borg but to imbue them with independent thought removes some of their uniqueness. The cliffhanger ending to the episode

THE CLASSIC TELEVISION COLLECTION
MICHAEL MAGNUS GARETH HUNT JOANNA LONLEY



THE EAGLES' NEST
THE LAST OF THE CYBERNAUTS...?

is satisfying but almost entirely predictable even if you hadn't known about it beforehand. Credibility is stretched to the limit when Picard willingly evacuates the Enterprise of all key personnel and leaves Doctor Crusher in command. This would seem to be a case of credibility being sacrificed for the sake of melodrama, thankfully a rare occurrence on *The Next Generation*.

John Ainsworth

THE NEW AVENGERS
Volumes 1 & 2
Video Gems
Price: £10.99
Released: 14th Feb

ALTHOUGH FREQUENTLY criticized as being inferior to its Sixties counterpart, *The New Avengers* is still immensely watchable TV — thanks to the more mature, but still magical, Macnee, and the lithe, lethal (and currently flavour-of-the-month) Joanna Lumley. Sadly, Gareth Hunt as smug Gambit hardly makes an impression.

The debut episode, *The Eagle's Nest*, is penned by series creator Brian Clemens, and preserves much of the flavour of the Sixties' show. The plot itself is preposterous, but that was a requirement of any *Avengers*. When an agent goes missing, and a specialist in cryogenics (Peter Cushing) is kidnapped, Steed, Purdey and Gambit are drawn to a Scottish island, where they find Nazis posing as an order of monks, planning to restore the Führer to life. It's fights, guns and car crashes all the way, with some neat use of fishing rods and breathtaking high kicks from Lumley.

The Last of the Cybernauts...? is Brian Clemens's worthy sequel to Philip Levene's two *Cybernaut* stories of the Sixties. It begins with Steed's birthday, then erupts into much screeching of tyres and grinding of gears, until villain Felix Kane crashes his car into a petrol tanker. A year later and Steed is again celebrating his birthday — and seems to have picked up considerably more friends along the way. Meanwhile, the crippled Kane has sought the help of Goff, the engineer who constructed the Cybernauts, and they uncover a hidden stonehouse of the invincible metal monsters.

Robert Lang as Felix Kane is a memorable villain, who wears a variety of plastic masks to conceal his scared face and reflect his emotions. The character possesses the potential for a return confrontation, but sadly this is his sole outing.

Sleeper is tremendous fun, a whole episode of running around on location with not a lot of plot to speak of. Sted, Purdey and Gambit attend the demonstration of a sleeping gas, and receive an inoculation against its effect. After the tests, stocks of the gas are stolen, and dispersed across London overnight by a gang intending to loot the city.

This is perhaps Joanna Lumley's finest Avengers hour, dressed in silk pyjamas, and in fighting form, Purdey is on the run through the streets of London. It's a real treat for her many fans — particularly in the memorable scene in which she assumes the identity of a shop window dummy.

Turret! is the first sign of The New Avengers going off the rails, steering the show away from the Fantasy elements of the previous three stories and delivering it firmly into espionage territory. Secret agents are dying after Draker and his diminutive assistant Klockoe have turned a complex shooting range into a deathtrap — the blanks fired by robotically controlled dummies are tipped with poison. Despite the customary high speed action sequences, the episode fails to work because of an unconvincing premise — that five agents could die without a link being made to the target range. However, the cast list is impressive, and includes a deadpan Keith Barron as Draker, and John Paul (Doomwatch's Quist) as Doctor Kendrick. And there's even a glimpse of a Police Box on the streets of the target range!

Richard Houldsworth

SURVIVORS

Volume 5

BBC Video

Price: £10.99

Released: 7th Feb

MICHAEL JEEVES's *Law and Order* is probably one of the best-remembered episodes, as the community is brought face to face in a terrifying way with the problem of crime and punishment.

In an attempt to cheer everyone up a party is thrown. A good time is had by all despite Greg's guitar playing, but the following morning Wendy (Julie Newbent) is found dead in her room. She has been subjected to an assault and stabbed. Circumstantial evidence points to Barney (John Hall) as the culprit. A trial is hastily assembled and he is found guilty by a majority vote. A second vote on how to punish him results in the death penalty.

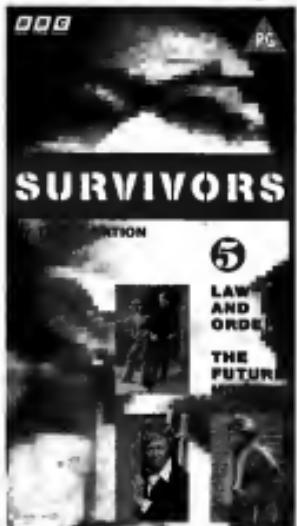
Here was the raw material for a classic episode. There are weaknesses in the plotting and so-called evidence at the trial, and the murder weapon is a joke — it might have been better if Wendy had been kicked to death by a mad sparrow!

However, overall the strength and horror of the situation are all too apparent and director Penzance Roberts makes an excellent job of it. I think it was the sort of script that would have a director licking his lips in anticipation.

I well remember heated arguments on set about the crime, the evidence, the murder weapon, the trial, the dialogue and the points of view expressed by the characters. Everyone seemed to want to get involved with the problems raised and the terrible issues at stake. The anger, pain and genuine concern of all the participants at the trial is conveyed with understated performances and some excellent camerawork making full use of actors' faces and thoughts.

I think it is also worth pointing out that there is not a single note of incidental music throughout this or any of the episodes. It makes Anthony Isaac's opening and closing themes all the more effective. The anguished silences in the trial convey everything — there is no need for mood music — and I only wish more producers/directors would follow Terry Dulle's lead.

I heard that at several schools each episode was discussed after its showing and



that *Law and Order* provoked the greatest response and interest.

I doubt if as much respect was shown for *The Future Hour* scripted by Terry Nation, but here was a well-crafted simple action episode which basically repeated the successful formula of earlier instalments.

Huxley (Glyn Owen) is a scavenger searching towns and villages for anything of value to trade for gold. His pregnant girlfriend Laura (Caroline Burt) runs off with Norman (Denis Lawson) and also takes a couple of bags of Huxley's gold coins. They are given refuge at the community despite Greg's opposition on the grounds that Huxley will only come looking for them and there will be trouble. Sure enough he does, and sure enough there is. There are stand-offs, shootings and plenty of surprises.

This is an undemanding episode after *Law and Order*, and from a visual point of view the move to Hampton Court in Herefordshire is a great success. The gun sequences are inevitably embarrassing but there are good relaxed performances from the guests, Glyn Owen in particular, and nice to see a young Denis Lawson — I had forgotten he was in the series. Incidentally for those aficionados with money in their pockets, Hampton Court is on the market. On the other hand you might read this month's news update on *Survivors*, and put some money there...

Ian McCallum

HIGHLANDER

Two tapes

Entertainment Video

Price: £10.99 each

Released: 2nd Feb

THIS SMALL-SCREEN spin-off of Russell Mulcahy's monster movie (and substandard sequel) is a curious cocktail. Leading man Adrian Paul as Duncan MacLeod is striking — a handsome, imposing figure from an undetermined cultural background — and seems the perfect actor to portray an immortal.

His associates, however, betray the origins of the series's financial backers. Alexandra Vandemoot is Duncan's French lover, with a clumsy command of the English language that distances her from viewers, while Stun Kirsch is a gruff-voiced adolescent Ritchie, destined to spend the series confronting 'all American boy' crises.



Tape one, *Family Tree*, opens with Ritchie's search for his long lost father, who is found far too easily, but the man is an imposter with debts who plans to steal from Duncan's wealth of antiques. The sub-Vegas storyline is embarrassingly mundane, but the flashbacks to Duncan's life in the Scottish Highlands, and his own father's rejection of a 'changeling' are faithful to the spirit of the films.

The following tale is an improvement, as Ritchie is horrified to discover that one of his friends has died, apparently as the result of drug abuse.

Duncan's recognition of the symptoms is the cue for another effective flashback, this time to Ancient China, where an immortal invented a drug that induces obedience from its users. In the present day, the supplies of this narcotic have been stolen... There's some imagination at work on this script, and a return to some sense of adventure.

The first episode of the second tape, *Innocent Man*, is essential viewing for *Highlander* fans, as finally the television series lives up to its true potential. Duncan investigates the murder of his immortal friend Lucas, which has been blamed on a down-and-out found at the scene of the crime. The story works on many levels, touching on the treatment of Vietnam veterans and racism in the American South, with sepia-tinted flashbacks to Duncan and Lucas during the American Civil War. With some satisfying clashing of blades, and an explosive climax, this has to be the

finest piece of *Highlander* story-telling since the original movie — even if the identity of the real murderer is obvious from the opening moments...

Next up is *Highlander*'s take on *Die Hard*, as a gang's attempt to rescue their leader from a courthouse results in a hostage situation. No surprise, McLeod and his two friends are amongst the hostages, and what follows is action-packed and quite bloody, with only a mention of McLeod's immortality to remind the audience that this is a Fantasy show we're watching. Nevertheless, it's extremely entertaining, and let down only by a quite insufferable child guest star.

Richard Houldsworth

TIMESLIP
The Day of the Clone
ITC Video
Price: £16.99
Released: January

AFTER RETURNING from the Burn-Up of 1990, Liz has gone missing, kidnapped by Traynor, and Simon eventually tracks her down to a top secret government research institute. There, Traynor, together with Doctor Fraser (the 'original' of the Alpha 4 clone in *Burn Up*) is conducting a series of biological experiments on a group of elderly 'volunteers'. The experiments have to do with HAS7, the longevity drug which caused so much havoc in the Ice Box.

Pursued by Traynor, Liz and Simon escape through the Time Barrier to 1965. There they encounter Morgan C Devereaux again, here not a clone but a brilliant scientist with a dream of a technological master plan to reshape the world. Traynor is here too; but he seems a different person. This is the Traynor of the Naval Station in the 1940s: abrupt and determined, certainly, but also driven by a strong sense of what is right and moral. There's no trace of the evil manipulator of 1970, or of the insane scientist of 1990.

For the Traynor the children have come to know and fear is a clone, grown by a dying Devereaux so that his work might be continued.

Only by returning to 1970 and defeating the cloned Traynor can Liz and Simon ensure that the nightmare futures they have witnessed are prevented, and in a climax still etched on the memory almost 25 years after its original broadcast, the real Traynor finally confronts his cloned self by the Time Barrier.

This is brilliant television. Literate, witty, and frightening because it happens in our own time rather than some possible future, or a faraway past, it's tv drama of the very best. Victor Pemberton skilfully takes elements from each of Bruce Stewart's previous adventures to create a satisfying conclusion to Liz and Simon's story.

Providing solutions to questions left unanswered, he creates a superb *raison d'être* for Traynor's often inconsistent behaviour throughout the whole series. When *Timeslip* began it was not envisaged that the Charles Traynor Liz and Simon knew was a clone; watching Pemberton's story it's patently obvious that he could be nothing else.

Dennis Quilley as Traynor towers over the others, but there's not a bad performance in the entire show, and special mention must go to Derek Sydney as DeSaram, a creepy Indian hypnotist.

As a self-contained drama *Clone* works well, but it's even more satisfying after having seen the previous stories. Its only major fault lies in the make-up of the aged Marin, one of the victims of HAS7 who befriends Liz and Simon. Not even the most gullible child could fail to see the young and vibrant actress beneath the unconvincing prosthetics.

The Day of the Clone is a fitting conclusion to one of the best SF dramas of the past thirty years. If they ever do get around to making a new series of *Timeslip*, as rumoured, then it's got a hard act to follow.

Nigel Robinson



JASON KING / DEPARTMENT S
Volumes 1 & 2
ITC
Price: £10.99
Released: 7th Feb

PREVIOUSLY on their own tapes, episodes from *Jason King* and *Department S* have now been paired up and released as 'double feature' cassettes with *Jason King* as the linking theme.

A Red, Red Rose For Ever sees Jason caught up in a complicated plot to steal the final testament of Adolf Hitler from a Swiss bank. Ronald Lacey's inept Ryland provides some over the top humour as he attempts to coerce Jason into helping out British intelligence. Isla Blair fares rather better than many of the *Jason King* attractive-female-guest-star-of-the-week actresses. She does of course fall madly in love with King but proves not to be too much of a push-over and even turns out to be quite intelligent.

In *Department S* — *The Double Death of Charlie Crippen* the opening mystery is a little more prosaic than usual. A car is attacked and crashes but the body inside is revealed to be a plastic dummy which Jason develops a certain fondness for chatting to.

"What's this?" cries Anabelle (with short hair), discovering a silver ornament the size of a jam jar lid after a two-second

DOUBLE FEATURE/DOUBLE FEATURE/DOUBLE FEATURE

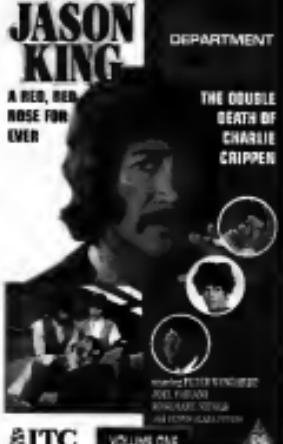
PETER NYNGARD is

JASON KING

A RED, RED
ROSE FOR
EVER

DEPARTMENT

THE DOUBLE
DEATH OF
CHARLIE
CRIPPE



inspection of the burnt out car. "We must have missed that," is the sheepish reply from one of Interpol's top forensic scientists who has just spent the last day combing through the wreck!

John Savident gives an enjoyable performance as the villain, but Peter Aue is only memorable for looking ridiculously like Les Dawson's Cosmo Smallpiece.

Volume Two opens with the *Jason King* episode, *A Kiss for a Beautiful Killer*. Jason finds himself drawn into the political upheaval of one of those many unnamed South American countries that seem to crop up with alarming regularity in the spy series of the late Sixties and early Seventies.

Kate O'Mara adopts a phonier accent and takes on the title role of the determined rebel leader who can't help but fall for Jason. Fortunately O'Mara is a good enough actress to rise above the cliché and makes quite a go of it.

The Bones of Byrne Blair is a rather more typical example of *Department S*. John Barrow in the title role is apparently reduced to a skeleton while in his chauffeur-driven limousine.

As usual, Jason is to the fore, hogging all the best lines with Stuart and Anabelle (with long hair) reduced to the roles of foils for his ready wit. Unusually, Dennis Alba's Peter's Sir Curtis Seretic is central to the plot rather than just giving out orders.

John Ainsworth

THE TOMORROW PEOPLE
The Culex Experiment
ITV Television
Broadcast: Jan/Feb '94

A MAN FLEEING through the English countryside; dangerous mosquitoes which induce a come; twins that talk in unison; a deranged scientist attempting to complete a task which Mother Nature failed; a machine that can duplicate organic matter... Sounds like the ingredients of a classic episode of *The Avengers*.

Actually it's *The Tomorrow People*, back for the first story of its tenth season. *The Culex Experiment* is lightweight but very enjoyable hokum, which introduces the latest jaunting juvenile Ami — a splendid performance by the lovely Naomi Harris — and conveniently forgets about last season's main lady Lisa. As the weakest remaining performer in a strong principal cast, young Kevin is

singled out to spend the entire story unconscious, but he's hardly missed and should really have also been quietly dropped between seasons. Adam (Kristian Schmid) and Megabyte (Christian Tessler) carry most of the show, and despite looking like *Top Man* fashion victims, make very watchable tv heroes.

The adult performances are, on the whole, less worthy. Scooped for the role of the fiendish Dr Cules, Jean Marsh is good value as always, and here she's doing what she's best at — playing at being utterly diabolical and making magic out of the most clichéd of dialogue. Even Comic Booth acquits herself as the American Doctor Connor, but Denise Coffey as Aunt Ruth and Roger Sloman as the 'pea-brained' Inspector Platt pull off the camp less effectively, and one can only hope that they are not retained as on-going characters.

The script (surprisingly only the second *Tomorrow People* not to have been penned by Roger Price) by Lee Presman and Grant Cathro is fun, but things need to be tightened up considerably. They appear to have difficulty writing for these Superheroes; the episode endings are frequently contrived (the audience is well aware that a *Tomorrow Person* can teleport out of danger), and some events are illogical (why did Megabyte travel to Kevin's by train, when he can just there in the wick of an eye?).

However, the new *Tomorrow People*, unlike *Doctor Who* or *Star Trek*, is unlikely ever to face criticism of failing to live up to the standards of the original series, as many of the Seventies' stories were ropey productions of hackneyed scripts. Even so, there are elements of the original format which are sorely missed — the London Underground base, the painting belts and the distinctive, unforgettable title sequence and theme music. And they really should bring back TIM...

David Richardson

The Tomorrow People



PENNANT ROBERTS is a director with an impressive track record in Fantasy television. He is credited for no less than twenty-four episodes of *Doctor Who*, two episodes of *Doomwatch*, and was involved with both *Survivors* and *Blake's 7* from their formative stages.

After establishing himself as a production manager at the BBC, Pennant Roberts trained to be a director in 1972. His presentation at the BBC directors' course so impressed producer Terence Dudley that he was hired for episodes of the final series of *Doomwatch*. Roberts resigned from BBC staff in the early months of 1974, but was booked as a freelancer to commence work on Terry Nation's *Survivors* during that summer. Unfortunately, the series was delayed.

"There was a production managers dispute at the BBC which ran all the way through that summer," Roberts explains, "and so the series was postponed until the following January for transmission in April. It was always going to be tight, but at least with a September start for a January transmission we could just about get away with it."

Selecting Survivors

The change in dates meant that Roberts was unavailable for some of the pre-production tasks, and hence was not involved with the interviewing of actors for the principal roles.

"Terry [Dudley] did that himself. Terry and I had worked with Ian McCulloch before, but I don't think that Terry had worked with Lucy [Fleming] or Carolyn [Seymour]. They were actresses who had some reputation within the business; Carolyn had done more television because of her *Take Three Girls*. Lucy had a better reputation as a stage actress."

Selecting the two children for the leading parts of John and Lizzie presented other difficulties, as the production team were looking for more than just the ability to perform. Practical considerations led to the casting of Terence Dudley's son Stephen, and writer Jack Rosner's daughter Tanya. "It made an awful lot of sense for that period of time that both children had parents who were associated with the series, so that they could be looked after properly. I'd worked with young Stephen before on *Doomwatch*. He isn't an actor now and in those days he didn't really enjoy it an awful lot. He was quite hard to encourage."

FOCUSING ON THE FUTURE

Pennant Roberts - Part One



Ian McCulloch (Greg) and Lucy Fleming (Jenny) at Hampton Court Photo © BBC Video

"Tanya is an actress now, and was much more of a natural and gave it a hundred and twenty per cent, and the only thing that motivated Stephen was a matter of personal pride that he wasn't going to be shown up by a girl. He would try quite hard, but he wasn't a natural actor."

One of the most memorable features of the series was the title sequence, with its startling images of a flask of pathogen shattering, and the spread of the disease. Roberts admits that he had no involvement at all in this aspect of the production.

"In those days the graphic designers would take them on board, prepare a storyboard and direct the whole sequence having shown it to the producer."

Location filming for *Survivors* began in January 1975, with two units shooting simultaneously for two weeks in an attempt to make up lost time. Fortunately, Terry Nation had written the early episodes with distinct strands which focused separately on the lead characters, and this allowed the artisies to be shared between directors.

While Gerald Blake shot scenes from episode two, *Genesis*, Penelope Roberts was working on *The Fourth Horseman*. "Gerald started off with Lucy at one end of the Malvern Hills, and I was with Carolyn about twenty miles away. Whichever way you worked the story out, the two actresses were needed for half a day with both directors, and so we signed a pact that at mid-day we would release our lead actresses and they would be sent by car from one location to the other. We were out in the country, and had no means of communication."

Locations

The locations Roberts selected for the debut story were by necessity all in close proximity. The Grants' family house was in a village near Breadon Hill; the sequence in the church, in which Abby discovers the dead villagers, was shot at Elmley Castle, while the railway station was in Malvern, and Peter Grant's school in Monmouth. Even the darkened streets of London, as Jenny makes her escape from the city, were in fact the streets of Cheltenham. As the rest of the series was to be shot in Ross-on-Wye, the director wanted the scenery of the first story to contrast wherever possible.

Half-way through the first season the method of shooting changed from using studios and film inserts, to recording entirely on location with Outside Broadcast cameras. This more or less coincided with

Office girl Jenny and engineer Greg embark on a new life



Greg begins the search for other Survivors of the mysterious plague

the series focusing events on the community living at a country house. "On the first six episodes we were moving all the time, so it wasn't conceivable to do it on Outside Broadcast. What we were trying to do was keep down the movement of the Outside Broadcast unit to an absolute minimum to try and get as much time on camera, as the units in those days were much bulkier than the lighter units we have now.

"The schedule for *Survivors* was horrendous, and when we got to that back end of the series we were recording one episode every eight days. The actors had four and a half days on location, and two and a

half days rehearsing with one day off. When you think now that even shows like *The Bill* are working flat out to record twenty-five minutes in a five day cycle, we were going twice as fast."

House Hunting

The country hall chosen as the nucleus of those later first season stories was in fact Hampton Court, which has since been renovated and functions as a conference centre. Roberts explains that the location presented its own problems. "It had come down from the local lords of the manor, and when we found it it was in a very distressed state. A month before we were due to arrive to shoot they found a purchaser, and it became a scramble as we moved through the series, as the developers moved in and were doing the place up. That was totally against why we fell in love with it, because it was so dilapidated. We had to negotiate, and ask them to delay some rooms for a few weeks."

Tragedy

Perhaps the most dramatic predicament the production team faced was the loss of a principal actor towards the end of the season. Terry Sculley, who played invalid Vic Thatcher, was replaced suddenly by another performer. "He had a nervous breakdown. He was a nice man, he fell ill, and the next episode was coming up fast so there was no time to re-write the script so Hugh Walters took over the part over night, went straight into rehearsals then onto camera."





The doomed Barney (John Hallett)

Other obstacles that faced the series were less significant, and years later the director is able to look back on some of them with a wry smile. "I remember we had a sequence with Talfryn Thomas driving a van. We recce'd the location in March for location shooting in April, and we found this little track and worked out where the cameras would go.

"The week before we shot there was a lot of heavy rain, and the little stream was a river, and there was no way that we could turn the landrover round once it had driven through it. Eventually we ended up with the landrover reversing out of shot, however absurd it looked. I told Talfryn that because of the amount of water he should go carefully, and one of the sound crew went into the back of the van to take the sound of the van in transit, and Talfryn careered into the stream and stalled in the middle. The sound assistant came out of the back soaked to the skin!"

Short Cut

"I also remember one story written by Don Shaw in the second season [*Greater Love*] where we were horrified to find out on the last morning we were going to be thirty seconds short. I was down to two actors, so I just had them walking down the hill and leaving the commune. I got twenty seconds out of it; Don Shaw later rang me up and said 'I was impressed with that shot of them walking down the hill, I don't know why I didn't put it in the script!'"

There have been some revelations of unhappiness amongst the crew whilst re-

cording the second season. Roberts adds his side to the story, explaining that the situation arose out of personal conflicts. "We found this farm which was almost like a commune called Calforn Hill, which had been the home of two brothers and their wives. What tended to happen was that the brothers worked away, and so their wives were at home looking after the farm. By the time we'd been in residence for the whole of the second series, and the wives were seeing more of our unit than their husbands, there was a certain amount of intermingling. I think we left a couple of our actors behind!"

Jeeps and Guns

How does Pennant Roberts feel the series developed as it continued? "The first few where Terry [Nation] had time to consider were quite well worked, but later on the logistical considerations proved quite inhibiting. Doing six or seven episodes in the same location gave the story a different feel and it became very 'soapy', with a number of characters from different backgrounds all holed up together. That was totally different from Terry's initial episodes with people running around in jeeps.

"In the second series it became even more agrarian. I didn't object to the quality of the scripts, but I didn't feel the thinking behind the series was sufficiently thorough. I remember suggesting to Terry Dudley that we should have a full time researcher just devoting time to working out the absolute problems that would confront a group of people in those circumstances. For instance, I didn't feel that the notion of having to go to London and finding the rats [*The Lights of London*] would be the scenario that you would expect to confront."

As *Survivors* reaches a whole new audience in the 1990s, with the first season available on video and episodes being broadcast by UK Gold, Roberts is forced to admit that he finds the thought of people seeing the show now slightly embarrassing. He is certainly sceptical of *Survivors* ability to stand up in comparison to recently-made, more sophisticated productions. "You can't compare the conditions we used to labour under in the mid-'70s to now," he says philosophically. "They're poles apart."

David Richardson

(Next month, in the second part of this interview, Pennant Roberts recalls his time on the first season of *Blake's 7*)

Celia Gregory as Ruth Anderson is Jenny's midwife in *Birth of a Hope*



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